

# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

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"APPROACH OF MARQUETTE AND JOLIET, 1673." DESIGNED AND CUT BY ALBERT MOORE,  
A STUDENT OF THE ADVANCED DESIGN CLASS UNDER SUPERVISION OF CLARA MACGOWAN,  
NORTHWESTERN UNIVERSITY, EVANSTON, ILLINOIS

# The SCHOOL-ARTS MAGAZINE

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## Art and Creative Expression in the University

CLARA MAC GOWAN

NORTHWESTERN UNIVERSITY, EVANSTON, ILLINOIS

OVER and above the accepted function of a university, namely, that it should be a place with adequate facilities and opportunities for the perennial transmission and availability of genuine knowledge, is another, generally ignored or passively endured, but equally important. It is the sponsorship of creative work. The fullest development of an individual demands both knowledge—a true insight into things—and an opportunity for creative expression, whatever it may be. Since to do original work in any field requires imagination and mental activity beyond routine assignments, there should be encouragement and full recognition of the cultural value of creative work.

In the university which allows a place on its curriculum for art, music, dramatics, and creative writing, there immediately arises in these departments unusual opportunities, if unhampered by an unsympathetic attitude or sheer indifference on the part of the school as a whole. By virtue of the fact that creation is among other things describable as unpredictable, individual, and unique, the teachers of these subjects are faced with

the peculiar tasks as to how to stimulate and guide those students who can do creative work. I shall here consider art as an example of the possibilities of creative expression in the university and shall illustrate the attempt towards its realization with reference to "A Block-Print History of Chicago,"<sup>1</sup> executed by the advanced class in design at Northwestern University. Moreover, I shall try to indicate certain decided advantages available in a university for art and artistic expression, if art students and teachers will but seek and appropriate them.

Everyone agrees that in a majority of cases in a given field of study, a good foundation is necessary before much significant work can be done. On the other hand, during the comparatively short time that the teacher has a student, the aim should be to help him to find his potentialities and limitations and to realize his spiritual development through expression. We all know that the easy way out in teaching is to disseminate quantities of predigested knowledge to be traded in periodically for a grade, but more important and much harder to do is to awaken and incite the student, if possi-

<sup>1</sup>Published by A. Kroch, Chicago, June 1933.

ble, to the extent that he will want to make an effort to do original work. This requires intense interest in the subject, tact, sympathy, and patience on the part of the instructor, who sees his role as that of guide and critic. The teacher who does not keep in the background sufficiently so that challenging curiosities and possibilities cannot arise, too often defeats himself and fails to the extent that his students cease to be intelligent individuals but become instead unconscious imitators. More precisely, the class exists primarily for the student and not for the teacher. Obviously, the aim of the university art teacher should go beyond having the student master technical problems or absorb a minimum amount of knowledge. It is in this possibility for genuinely creative work which, in general, marks the chief difference between the university art department and the strictly commercial art school.

The commercial art school stresses technique simply because many positions in the field of commercial art require little more than just that. It is true, however, that in the top ranks of commercial art, one sees evidence of fine creative work, but that is the exception and not the rule. It again demonstrates the importance of creative work even here. Since the students who enter commercial art schools are usually eager to spend a minimum amount of time and money, they tend to concentrate upon a few techniques which are the bare essentials for some particular routine position. They do not seek the more inclusive broad approach to art as a cultural field. There is evidence in such schools of impatience and distrust of any plan which aims to widen this horizon.

Tuition and time are at a premium, and student, teacher, and administrator are caught in this vicious situation. I do not mean to underestimate the work of the exceptional student or teacher found in these schools, but I do maintain that the system fails to afford them an adequate opportunity for true creative work.

The creative possibilities in art in the university should not, therefore, be limited. Here students know that they are settled for a somewhat longer period of time, that the hours for study are adequate for the tasks at hand, and that there is more to get than mere technical dexterity, to wit, a cultural background, which is of paramount importance. From the art teacher's point of view this affords an important desideratum.

As beginners in courses of theory and practice of art, whatever be the phase, need well grounding in the basic principles, those assignments are naturally best which furnish opportunities for many kinds of experience and which do not presume any thought of making a finished work of art, not any more than a young pianist has in working on scales, technical studies and harmony, of producing a symphony. This part of the training is not spectacular and appears to the uninitiated to be lacking in tangible evidence of progress. It demands thought and hard work. It is a matter of time with carefully planned assignments, including opportunity for individual expression and objective criticism, before a student gains confidence and develops the ability to handle exercises readily and more or less independently.

There comes a time, however, when a more professional or mature attitude on

the part of the student is desirable, if he is to become successful in taking serious commissions in the active field of art. After all, educational experience in art should not be merely a long series of exercises leading to technical proficiency, to be used some time after graduation for lucrative gain, in any one of the many possible phases of art from lettering to portrait painting, etching or stage design. It should be valid in itself as a cultural attainment as well as preparation for fine creative work. Without serious efforts at self-expression, the advanced student feels a kind of uncertainty regarding his future and tends to scatter his attention.

If there is nothing in present tasks with which the student feels any relation in consideration of the future, he is apt to do mediocre work. He senses the vast difference between a series of exercises and a real commission in art. Herein lies the particular opportunity for the university art department. Assignments should be comprehensive and exemplify the relation between educational preparation and active work. The university student needs to be encouraged to avail himself of the cultural treasures in his midst. More, he should see his work at school as a vital part of life, and not as though university life were not essential and real. Assignments should be, consequently, as inclusive and varied as our social fabric and at the same time of such a nature as to stimulate the fullest imaginative life. In actual commissions, aside from technical problems, there are many factors involved, such as research, the limitations of specified conditions, and co-operation with other people as, for example, on some civic undertaking.

It is alarming to many artists to find out that research is a necessary aspect of their work. It is true enough that a portrait or landscape painter may rarely need to avail himself of other material than his subject, but few artists are so limited in their activities. In fact, it is safe to say that in all phases of art, there are times when the artist must turn to history, literature, or science for material as, notably, in mural painting. Indeed, the history of art has a developmental continuity. Again and again artists have examined the heritage of the past, both absorbing and rejecting, and contributing, if their genius has been sufficient, something new for future artists. What time or place in the average student's life can compare with this period at the university for this preparation and cultural experience!

There are those people in the creative field in these days of expressionistic philosophy in art who fear limitations of any kind for artists, and this point in its place is well taken. Nothing is more discouraging to the artist, who, having worked and dreamed over a composition and upon submitting it to an insensitive board or patron, is required to change this or eliminate that with the effect of destroying its artistic value, or else abandon the commission. The result, generally, is a confused mass or spurious product, and the artist feels wronged beyond what any amount of money can repay him. If he can afford to abandon the work, well and good; if not, he must often accept a spiritual defeat. Artists rightly resent this kind of limitation. But, as with everything else, it becomes a question of considering the kind or degree of limitation. It is a relative matter. We

say "necessity is the mother of invention." How true it is that some restrictions prove to be an interesting contribution to experience.

In all human activities there are certain kinds of barriers and conditions to which we must resign ourselves. This even the artist in his realm of art is not privileged to escape and must needs consider it with respect to his problems. After all, there is no reason why an artist should feel that all limitations from an outside source should necessarily be fatal to the art quality of his work. Illustration can rise to, and has attained on rare occasions in the history of art, the level of fine art. The paintings of the Renaissance done with due respect to the religious traditions, have yet to be surpassed in spite of the fact that they were executed in accordance with specifications stipulated by the learned ecclesiastics. These specifications were stated in terms of the then-known encyclopedic universal knowledge covering the extent of history from the Creation to the Last Judgment. Obviously, a genuine artist is capable of handling unusual situations. Michelangelo's success with "David," when given a block of marble abandoned by a sculptor of less ability, is one of many examples of the past where artists accepted limitations to their eternal glory.

In order to awaken and bring to realization the creative ability of students and at the same time to afford problems that were challenging in respect both to research and limiting conditions, I decided to have the entire membership of the classes in advanced design of 1931-1932 work on a project of the block-print history of Chicago. To insure the relative

importance of historical events of Chicago from its beginning up to the present time, I consulted Dean James Alton James, and William Smith Mason, Professor of American History, who not only generously furnished a list but, as well, made possible arrangements for research to be done at the Chicago Historical Society. Self-responsibility on the part of the students was invoked in their own selection of the topics from this list that appealed to them. This was carried out as far as possible. The students freely availed themselves of the resources of the Chicago Historical Society, where they made detailed sketches of their selected event, including notes on history, topography, buildings, landmarks, and minor details. In fact, everything that would make it a complete piece of scholarship and that could in any way contribute to the spirit of the historical event was ascertained.

With this material in hand, each student was ready to make a composition for the event that he had chosen. Eight to ten arrangements were made in order to arrive at the best composition that he was capable of designing. At this point came the realization of how it was possible to observe and organize historical facts involved in the given topic and still have ample freedom for creative expression. Not infrequently and certainly importantly, the limitation of the historical material was less a disciplinary factor than an inspirational one to the student, suggesting ideas for the composition that ordinarily would not arise in purely imaginative work. Again the originality and creative capacity of the student was challenged when he saw the unlimited possibilities in the manipulation of the sky, foreground,

trees, shrubs, crowds, and traffic. Never was there a dearth of plastic material nor a vitiating compromise because of subject matter. When the student had arrived at the best arrangement, it was rendered in India ink and submitted for a final check for historical discrepancies. With such careful work at the beginning, there were few errors or changes, but it seemed advisable to make the final check. Following this the block was cut.

An examination of the fifty-odd blocks of historical places and events of Chicago will reveal to what extent the students in their second year of design were successful at creative and artistic expression; with what individuality and variety they were able to handle their subjects. To the appreciator the blocks are finished products, his to enjoy with a minimum amount of effort. This is eternally the aspiration of the artist. It is his task to

make things clearer and immediately obtainable.

But to the students the blocks are considerably more. It is my hope that the university was able to give them a chance for original and artistic expression; that through research the students obtained a technique for the study of their cultural heritage and the richness of their environment; and that the experience of making a block print was far more than superficial exercises to reach technical standards. This experience has certainly provided them with an objective record of accomplishment. Finally, this project, apart from its direct value to the students, aroused sympathetic interest, both of the university and of the community, in creative art. This, to those who read and see the amount of energy and time man has devoted to art and beauty throughout the ages, is in every sense desirable.



DESIGNS FOR THE "BLOCK-PRINT HISTORY OF CHICAGO" CUT BY ADVANCED DESIGN STUDENTS UNDER THE SUPERVISION OF CLARA MACGOWAN, NORTHWESTERN UNIVERSITY

## Faces

RICHARD SANCHEZ

STUDENT, THOMAS JEFFERSON HIGH SCHOOL,  
SAN ANTONIO, TEXAS



CARICATURES BY THE AUTHOR. THE ONE ON THE RIGHT IS A SELF-PORTRAIT

IN THE past few years the modern, wide-awake art teacher has done more than her share towards accomplishing the aim of her profession—that of teaching her students, whether talented or not, the art of appreciating art and the ability to create works of art. She has fearlessly plunged into the modern and perhaps a bit ridiculed methods of the present age.

Her ingenuity and her perseverance have been rewarded by the product of her labors—the student who in one breath can rattle away the elements of composition and design, the colors of the color wheel (in their respective order), and perhaps twenty or thirty old masters coupled with a breathless monologue describing in detail the loves and lives of their authors.

But there is yet one phase of her work which is a source of worry to her—that of teaching her proteges the art of putting down on paper the faithful reproduction of a face. I speak of the art of portraiture. Her students will proudly show her a design in notan, the result of two or five days' work. Or perhaps they will display, with pride and youthful arrogance, a problem in color they have solved which is pleasing to the eye and taste. This is all very good. But when they display before the eyes of a critical teacher their attempts at portraiture they couple with it an expression on their own faces which seems to say, "Gee! Miss Townsend, I tried to do what you told me to do, but somehow, I just couldn't do it. I'll try to do better next time." The expression is

an expression half-apologetic and half-ashamed.

And isn't this attitude only natural? Speaking from the student's point of view I can frankly say that as a rule our instructor's method of instruction on this particular project is a bit difficult to comprehend. We cannot fully grasp the full significance of the instruction our teacher received at the teacher's college. It is entirely inadequate for the average high school student. We must be made to reason by simple persuasive methods because, after all, in order to turn out satisfactory work, we must possess a keen sense of draughtsmanship. Realizing this, the instructor in our department struck upon a novel method of teaching portrait work. She made us realize that although good drawing was essential in turning out good portraits, the ability to put character in a face was even more so. Basing her instruction on this conviction, she resorted to caricature. We worked for character more than for accurate delineation of line.

She borrowed the idea from the dramatic instructor, whose method of teaching her students to act is by encouraging them to over-act. In the ridiculously brief time of two weeks she had us doing splendid portraits. Most of them would have made the old masters turn over in their graves, to be sure, but the results were gratifying to the teacher and a source of much fun to us.

Caricature has long been scorned by many teachers (with exceptions, of course). They classify it under the title of cartooning, which to them is a means of ridiculing art. A cartoon is to art

what the naughty vaudeville skit is to the product of the legitimate theatre—a burlesque. But a caricature is not a cartoon. It is a work of art—a vital, living thing full of character which in most instances displays a sympathetic understanding of human psychology. The slightest exaggeration of a line might denote such things as strength or weakness in a face. And caricature is nothing new. On the contrary, a careful analysis of almost any portrait by new or old masters will reveal instances where the artist has used caricature in order to emphasize the message he wishes to convey.

Our instructor accomplished her aim by having the students do a caricature of the subject one day and attempting to do a faithful reproduction of it the next. The results, as I have said, were most gratifying. There were no doubts about the sitter's identity after the students had worked on this project for a week or two. If Maryjane Williams posed, it was Maryjane Williams, and no other, they reproduced on their papers. Some of the work was a bit cruel, perhaps, but as a rule the work turned out was humorous without malice. When the student sat down to do a portrait his mind was free of all confusing detail and his lines were simple and accurate.

And it is not difficult, this art of caricature. Why, I venture to say that in most, nay, in all high schools, the majority of the students will turn out most satisfactory work. In many cases students will employ two, three, or four simple lines and put down a sympathetic likeness on paper. Some of the work might even hint at the professional.

## Japanese Prints with the Aid of Potatoes

MARGARET W. BUCK

TUCKAHOE, NEW YORK

THAT ancient and honorable art of Japan, the highly skilled craft of wood-block printing, may be reproduced in an ingenious and simple fashion by young and inexperienced workers, who will find in the soft texture of a potato a rather surprising substitute for the hard, unyielding surface of wood. And the humble potato offers, besides the advantage of being easily carved by a dull knife in hands as yet too uncertain to manage a sharp one, many possibilities in the way of water color printing. Its moist surface causes an even spreading of color, and either transparent or poster paints may be used.

A careful study of the treatment of flowers and trees in Japanese prints is first required, which exercise in the observation of graceful line and delicate color will of itself be of value to the young designer. Then a subject is selected and a simple design, following the angles and curves of the Japanese print, is drawn upon tracing paper and transferred to the printing paper. The trunk and stem lines are painted in with a brush and the flowers and leaves stamped on with the cut potato block.

A firm, Irish potato is cut into small pieces, the ends of which will be carved in leaf or flower patterns. Have the pieces wedge-shaped so that the motive to be cut in the small end will have a large

enough foundation for strength and easy handling. The design may either be sketched in with a knife or drawn on with a pencil if the surface has first been thickly coated with white paint and allowed to dry. Cut out the parts that are not to be printed, leaving the design raised. Then take the printing paper and brush over the lightly-pencilled trunk and stem lines with a gray or brown tone, outlining the shaded side with a dark line applied in an



A PRINT BY AN ELEVEN-YEAR-OLD CHILD



MARGARET W. BUCK SHOWS WHAT AN ATTRACTIVE PRINT CAN BE MADE WITH POTATOES

irregular fashion to show the roughness of the bark. Paint the cut potato blocks using two colors, such as crimson and white, on one block to give an effect of shading and stamp on the printing paper,

sometimes superimposing one flower over part of another.

One or two flower forms, a small oval for leaves, and a tiny circle for buds stamped along a curving stem will result

in a spring-like branch of flowering cherry.

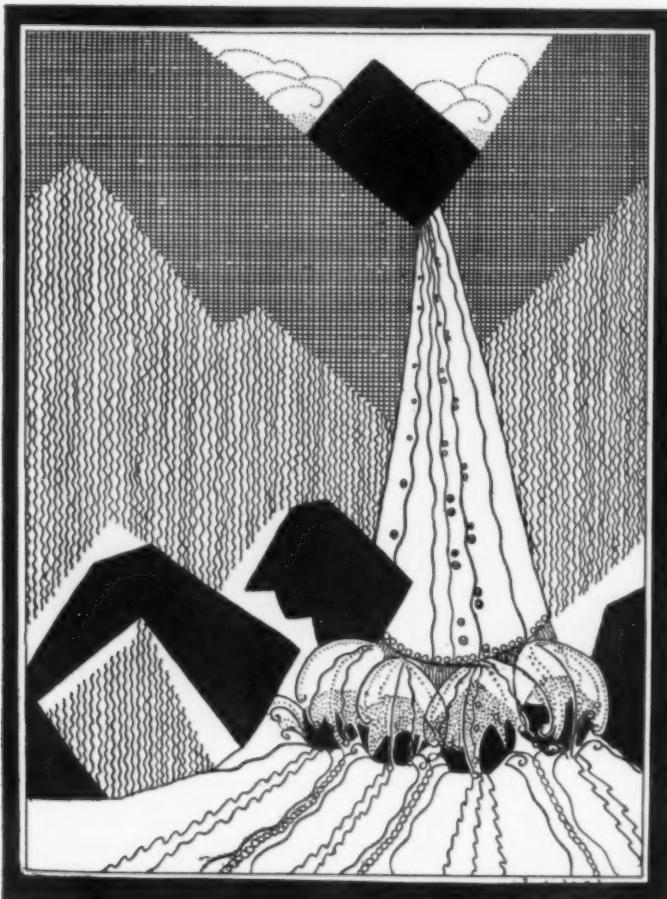
To make a pine tree paint a dark angular trunk and make a green silhouette for the top, over which a fan-shaped potato block may be stamped to represent pine needles.

A maple tree may be shown in its autumn coloring by orange, scarlet, and grayed blue leaves on a reddish trunk and stem.

Star-shaped flowers make an interesting pattern.

For printing papers use Japanese, charcoal, construction, or bogus paper. A wall hanging might be printed on silk.

The prints may be used for greeting cards, posters, illustrations, lamp shades, wall hangings, screens. They are certain, whatever purpose they serve, of supplying a charming bit of decoration, brilliant in color and artistic in composition.



A DECORATIVE LANDSCAPE  
BY JANE M. GILBERT, A  
PUPIL OF MISS ANNEN WHO  
EMPHASIZES THE IMPOR-  
TANCE OF PATTERN AND  
TECHNIQUE IN THE FOLLOW-  
ING ARTICLE

## Landscape Arrangements in Decorative Design

HELEN WANN ANNEN

DEPARTMENT OF ART EDUCATION, UNIVERSITY OF WISCONSIN,  
MADISON, WISCONSIN

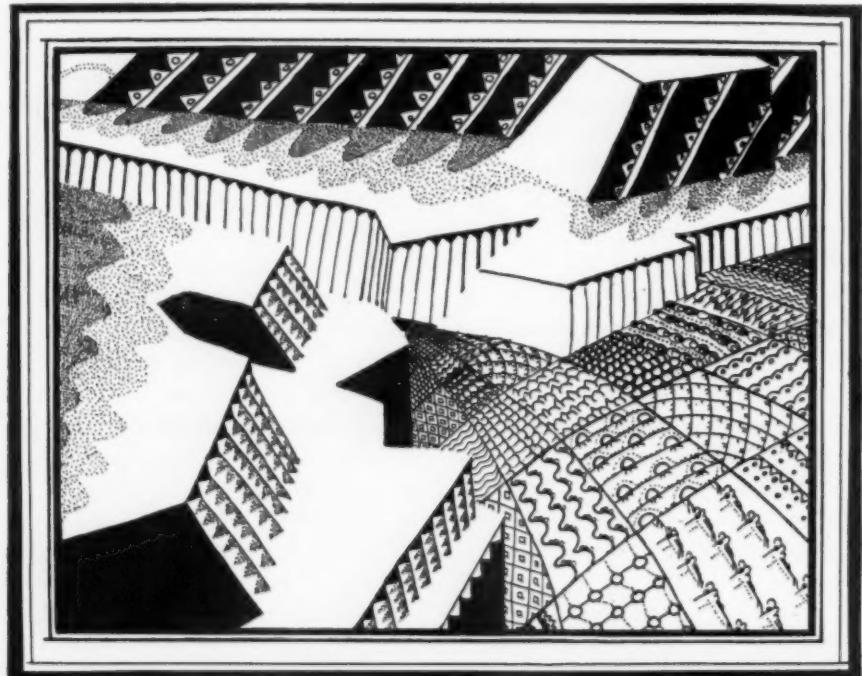
THE beginning designer always has difficulty in thinking of the subject matter of his design in terms of abstract pattern. This is particularly true of such landscape subjects as trees, buildings, and mountains. The tendency is always to make a landscape composition or picture of such subjects, rather than to interpret them in decorative forms. Because of its innate formality, work in pen and ink

will help the student to adapt these subjects to decoration.

The natural objects in the design are considered only as potential shapes, lines, and patterns, as an inspiration to aid arrangement, but not important in themselves. The beginning designer of the high school or college level usually works in black and white, progressing then through the comparative simplicity of



A DECORATIVE ILLUSTRATION BY GEORGE DONDNA, A PUPIL OF HELEN WANN ANNEN



A VARIETY OF PATTERNS IS SHOWN IN THIS DECORATIVE LANDSCAPE BY L. SE CHEVERELL.

black, white, and gray to the complexities of color. Of the various media used in black-and-white design, pen and ink lends itself most readily to the making of patterns. Since every stroke of the pen constitutes a pattern, technique and pattern are inseparable.

In the general effort of art teachers to be "free" and "creative" there is a tendency to neglect pen-and-ink work because of the neatness and accuracy it involves. It seems to be a drill subject with too much stress on technique at the expense of creative expression. On the contrary, if each line is considered as a pattern, pen technique is quickly acquired, and the

formal element is more than balanced by a keener judgment of value, pattern, and surface textures.

Various principles of design may be inculcated in these arrangements: the relation of space divisions, dominance through contrast and through intricacy of pattern, a careful balance of light and dark areas, and an appreciation of the use of surface textures. To obtain an accurate sequence of values through line patterns is in itself a problem of considerable importance.

The designs used here were made by students in elementary design at the University of Wisconsin.

## Bookplate Design

ORRIN F. STONE

PASADENA, CALIFORNIA

A BOOKPLATE is something more than simply a label to establish the ownership of the book in which it is pasted. In its own way it may be as truly a work of art as a fine mural painting, worthy of the best efforts of our foremost artists such as Frank Brangwyn, D. Y. Cameron, Robert Anning Bell, Rockwell Kent, J. J. Lankes, Sidney Hunt, and Gordon Craig.

For those interested in the historical development of the bookplate there is a résumé by Egerton Castle in the fourteenth edition of the *Encyclopedia Britannica*.

Variety in the treatment of the problem of modern bookplate design seems virtually unlimited, depending upon the designer's skill and individual approach. So we see a range from the refined, chaste, delicate treatment by such artists as Carl Junge to the rich, black wood-block effects obtained by Frank Brangwyn. Or from the heraldic (as were many of the earlier plates) to the strikingly modern as exemplified by some of the work of Sidney Hunt; from the serious to the light; from the elaborate to the simple. The possibilities are endless.

Parenthetically, it might be well to offer a word in regard to the use of the heraldic. If a true coat-of-arms of the family of the person for whom the design is intended is used, well and good, but if the design partakes of the nature of a

pseudo coat-of-arms, that is quite another thing, becoming thereby an empty, false gesture of the grandiose. It is, however, entirely possible to design in the *spirit* of the heraldic, being always careful to use the motifs in a decorative way and in such a manner that the design cannot be construed as a spurious coat-of-arms.

In order to intelligently design a bookplate one should be somewhat familiar with the characteristics of the person for whom the design is intended; his likes and dislikes, his manner of living, his type of mind, his philosophy or outlook upon life. The plate may be designed around his hobby, his chief interest, his home, or his profession. On the other hand, it may be designed so as to mirror his character simply through the character of the design itself. Symbolism offers yet another field of exploration. Whichever of these is employed, the endeavor should be to create a design that will best reflect his personality, in much the same way that the clothing worn by a person expresses the individuality and taste of the wearer. One should put the question, "Does this design seem to fit the person for whom it is intended?"

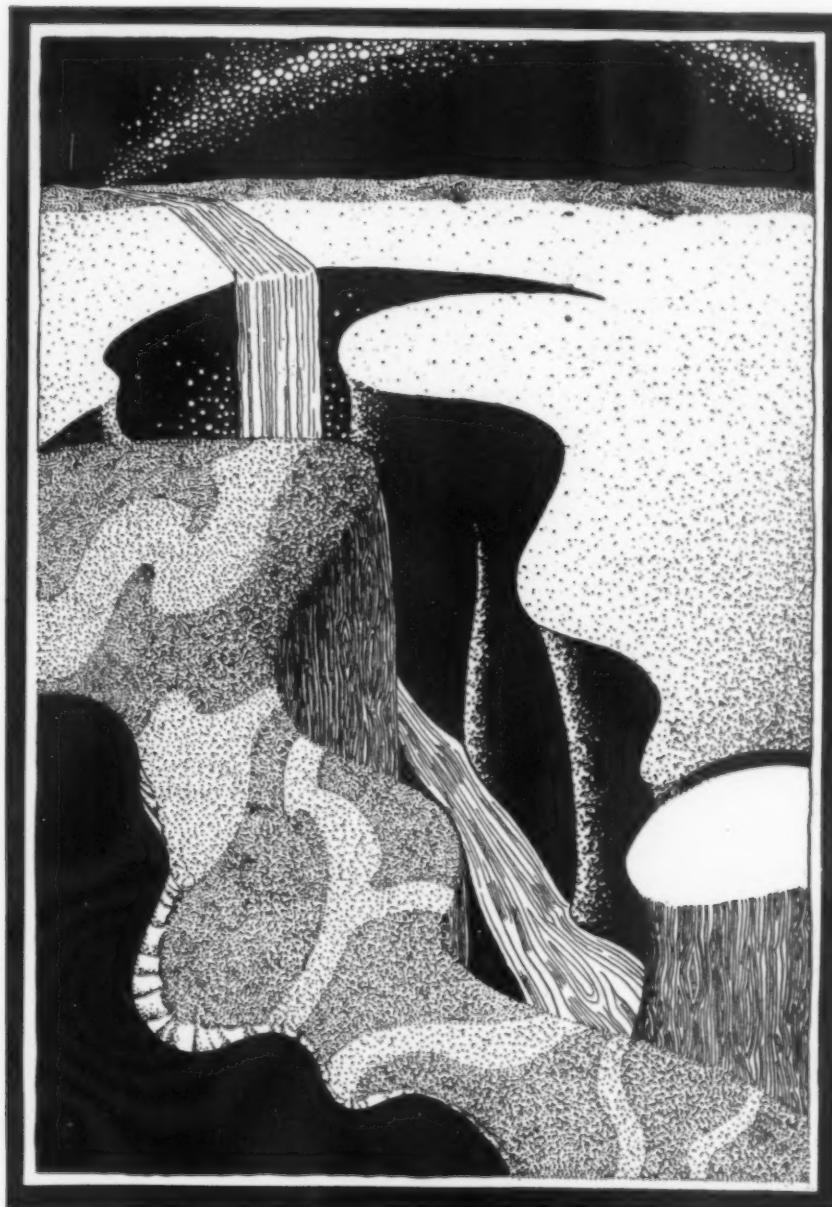
When working upon a design avoid the tendency to hurry things through in order to get to the finished stage. Bear in mind that the plate will in all probability be

(Continued on page 225)

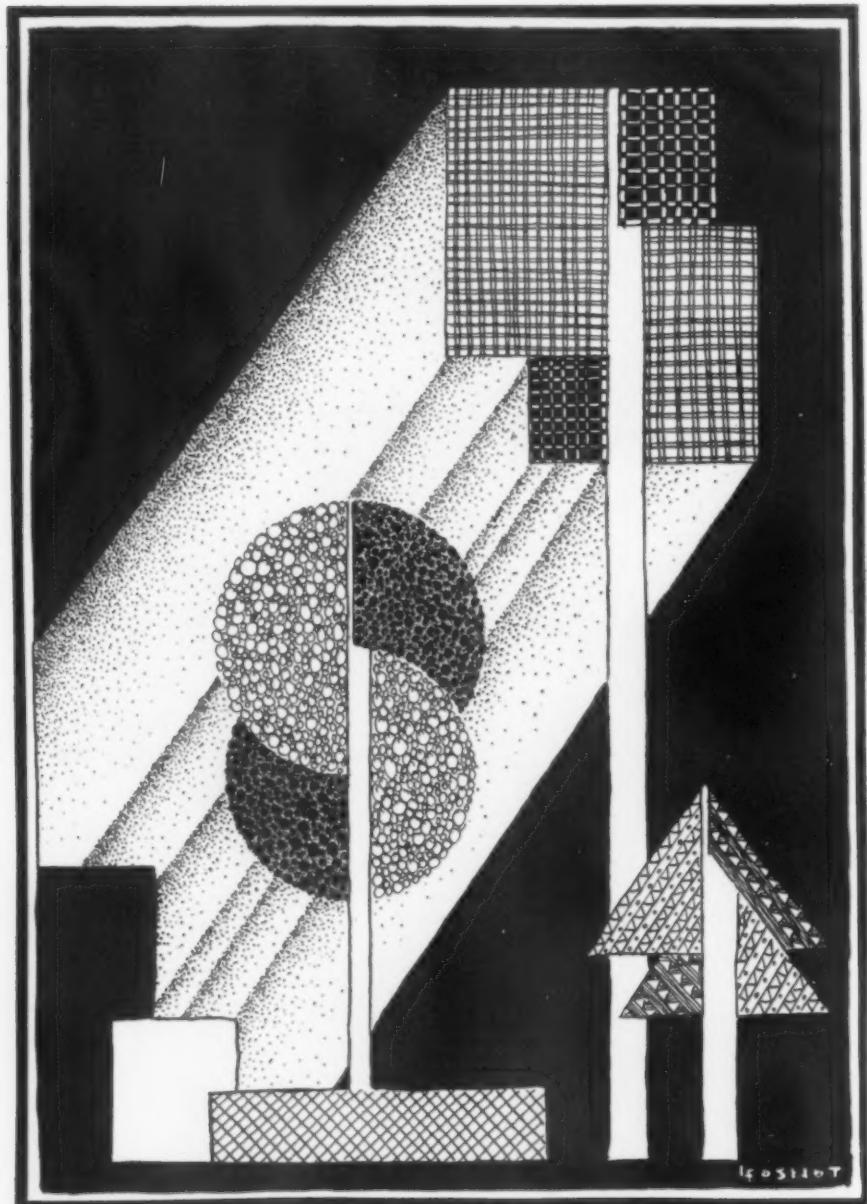


BOOKPLATES DESIGNED BY ORRIN F. STONE OF PASADENA, CALIFORNIA. THE ACCOMPANYING ARTICLE BY MR. STONE GIVES ADVICE TO THOSE INTERESTED IN DESIGNING BOOKPLATES

DEC. 1934

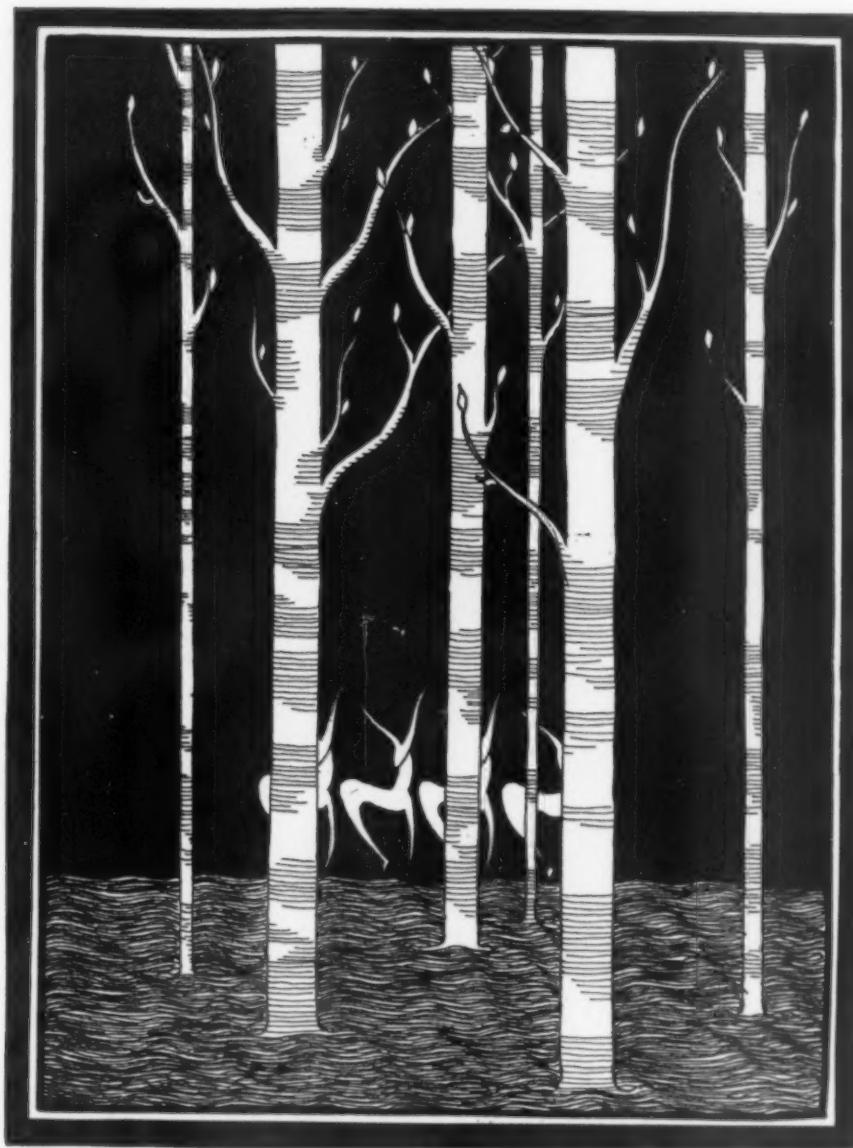


AN INTERESTING, DECORATIVE PEN AND INK DRAWING BY EUGENE F. DANA. A PUPIL OF HELEN WANN ANNEN, UNIVERSITY OF WISCONSIN, MADISON, WISCONSIN

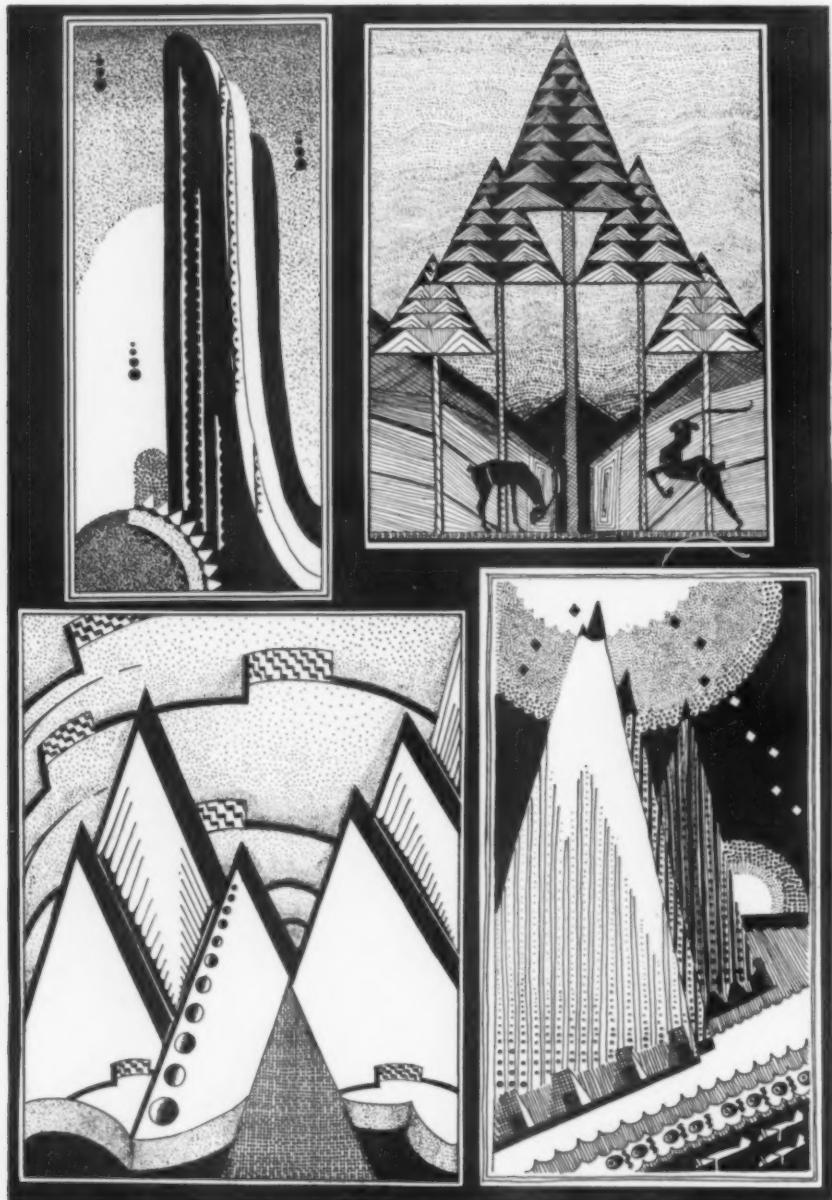


AN ORIGINAL AND UNUSUAL RENDERING OF TREES BY LAUREL  
FOSNOT, DONE UNDER THE SUPERVISION OF HELEN WANN ANNEN

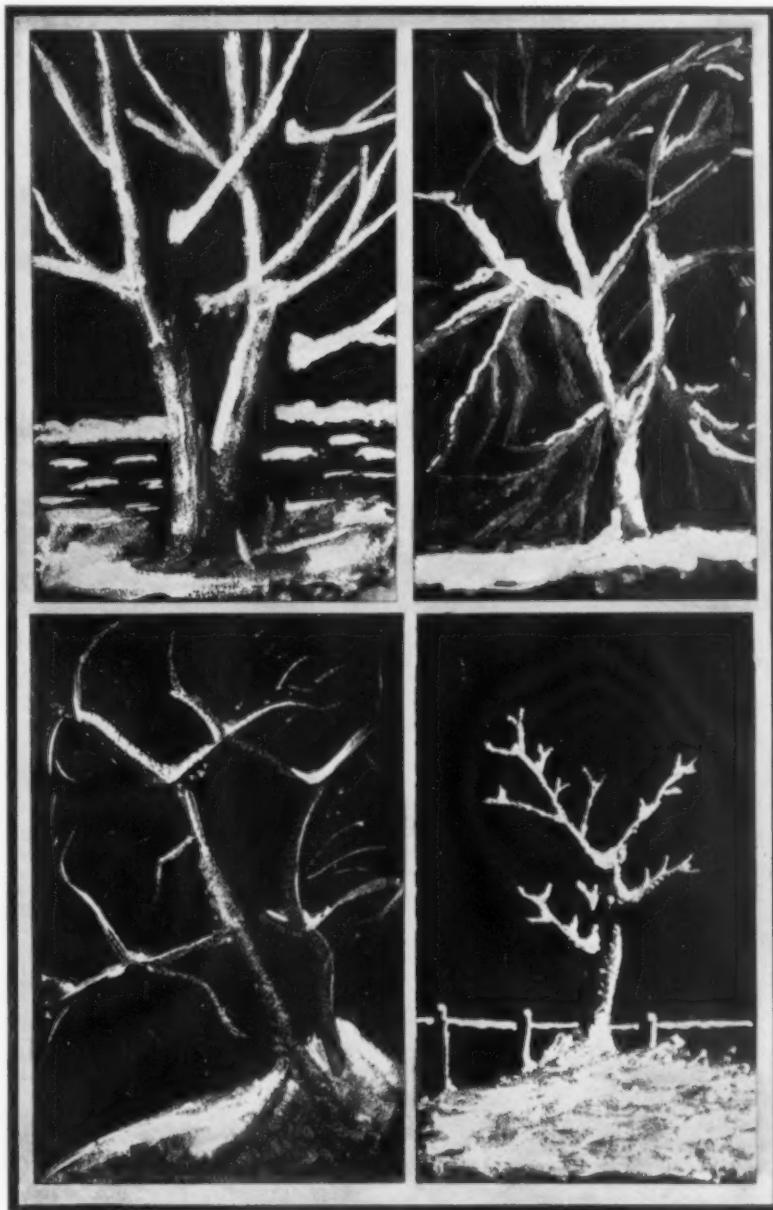
DEC. 1934



ELEANOR NECKERMAN GIVES THIS GRACEFUL AND SLIGHTLY MORE REALISTIC VERSION OF TREES. HELEN WANN ANNEN, DEPARTMENT OF ART EDUCATION, UNIVERSITY OF WISCONSIN



DECORATIVE LANDSCAPES BY PUPILS OF HELEN WANN ANNEN. FROM LEFT TO  
RIGHT, THE ARTISTS ARE: ALICE KRUG, GERDA MICHELSSEN, ROBERT KAENTJE AND  
CHARLES LE CLAIR



FIRST YEAR ART STUDENTS OF TOM'S RIVER HIGH SCHOOL, NEW JERSEY, DEPICTED WINTER TREES BY PAINTING IN SNOW ONLY. ART SUPERVISOR, ETHEL EVANS LEWIS

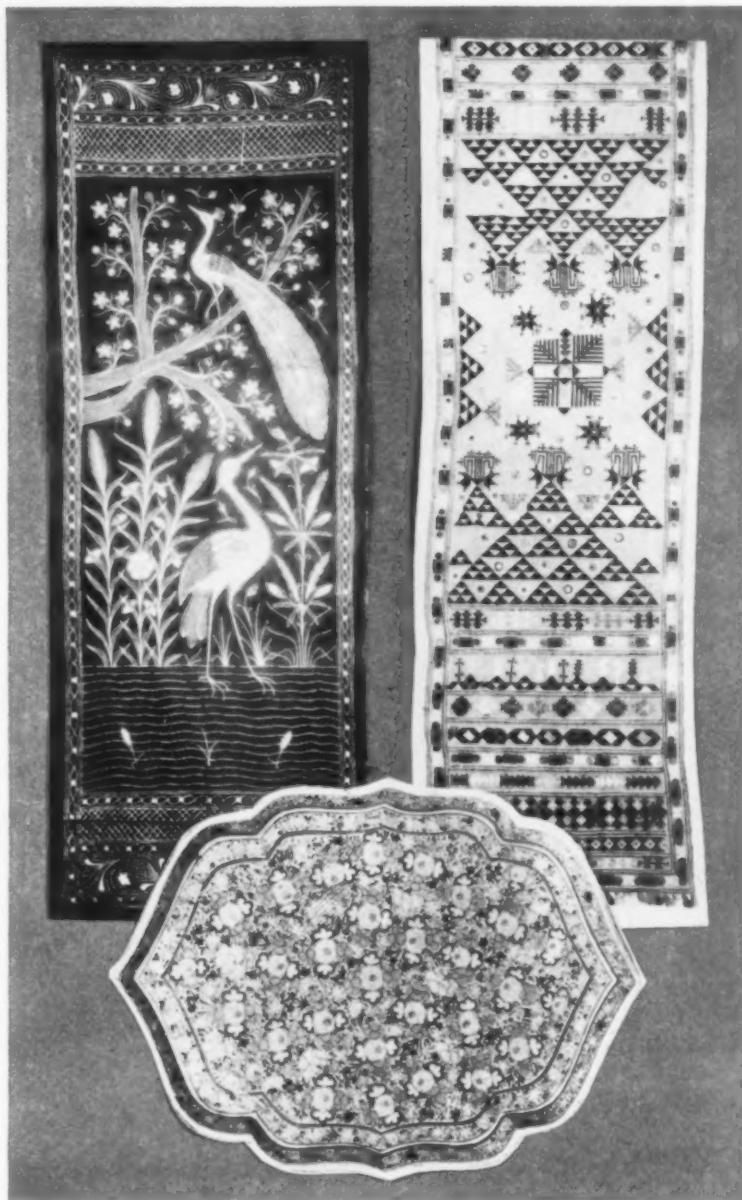


A SENIOR HIGH SCHOOL PROBLEM IN DIAGONAL LINE DRAWING. COLORED TEMPERA WAS USED. SUSAN BAXTER, ART SUPERVISOR, AURORA, MINNESOTA

DEC. 1934

SCHOOL ARTS

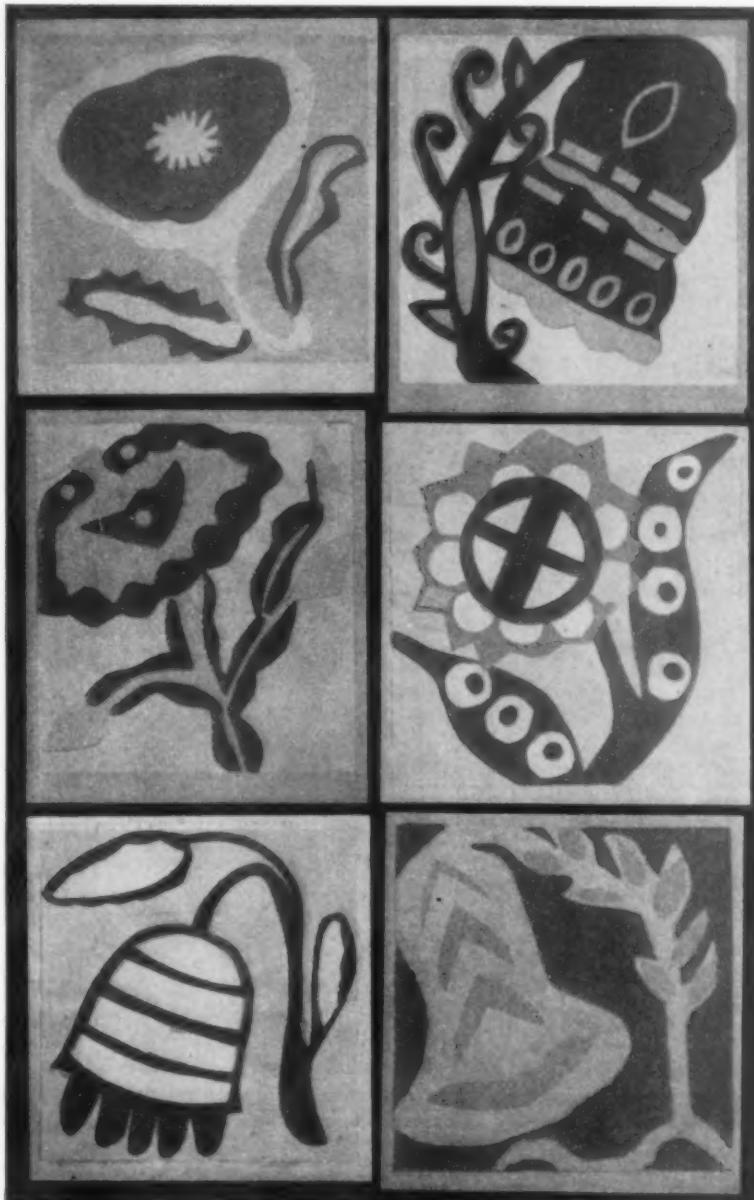
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RELIEF PASTE DECORATED TEXTILE FROM INDIA, AN INDIAN PULGARE EMBROIDERY  
AND A DECORATED INDIAN LACQUER TRAY. FROM THE K. L. DIXIT COLLECTION,  
PALO ALTO, CALIFORNIA



SCHOOL ANNUAL PAGES DESIGNED AND CUT BY TENTH GRADE STUDENTS.  
GRACE MARTIN, ART INSTRUCTOR, MILNE HIGH SCHOOL, ALBANY, NEW YORK



FLOWER DESIGNS IN CUT PAPER FROM THE JUNIOR HIGH SCHOOL  
AT MARINETTE, WISCONSIN. GEORGIA HAGBERG, ART TEACHER

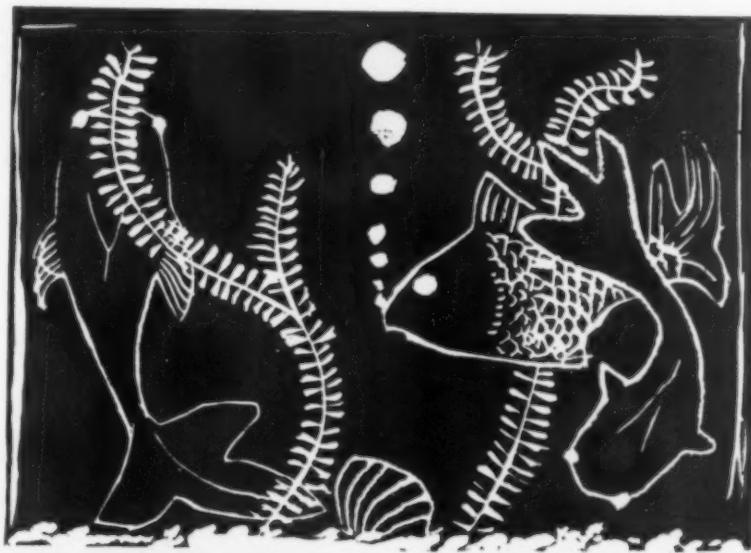


THIS ILLUSTRATION WAS DESIGNED AND CUT BY A THIRTEEN-YEAR-OLD STUDENT UNDER THE SUPERVISION OF MARGARET SANDERS, NEW HAVEN, CONNECTICUT. THE CHILDREN WERE ASKED TO ILLUSTRATE THE SUBJECT THAT INTERESTED THEM MOST

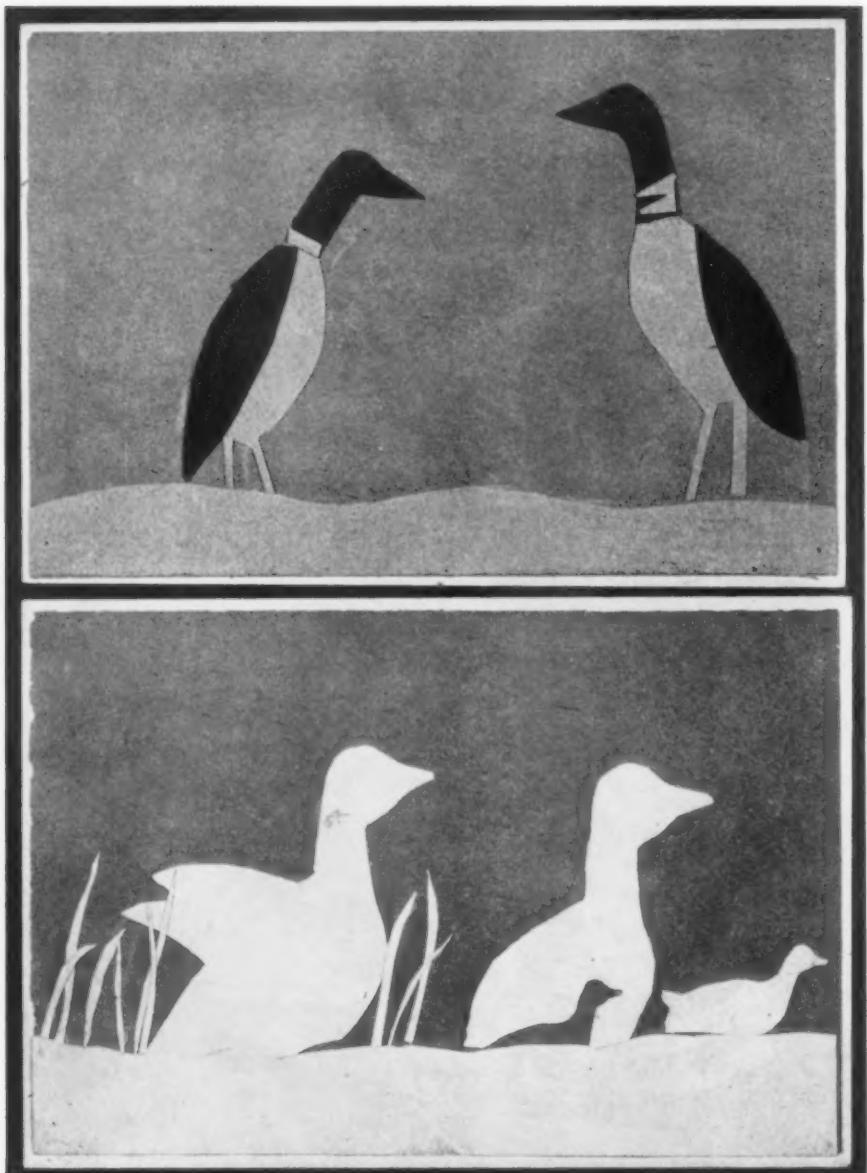
DEC. 1934

SCHOOL ARTS

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THESE BLOCK-PRINTS BY PUPILS AGED ELEVEN AND EIGHT ILLUSTRATE THEIR SPECIAL INTERESTS. MARGARET SANDERS, ART INSTRUCTOR

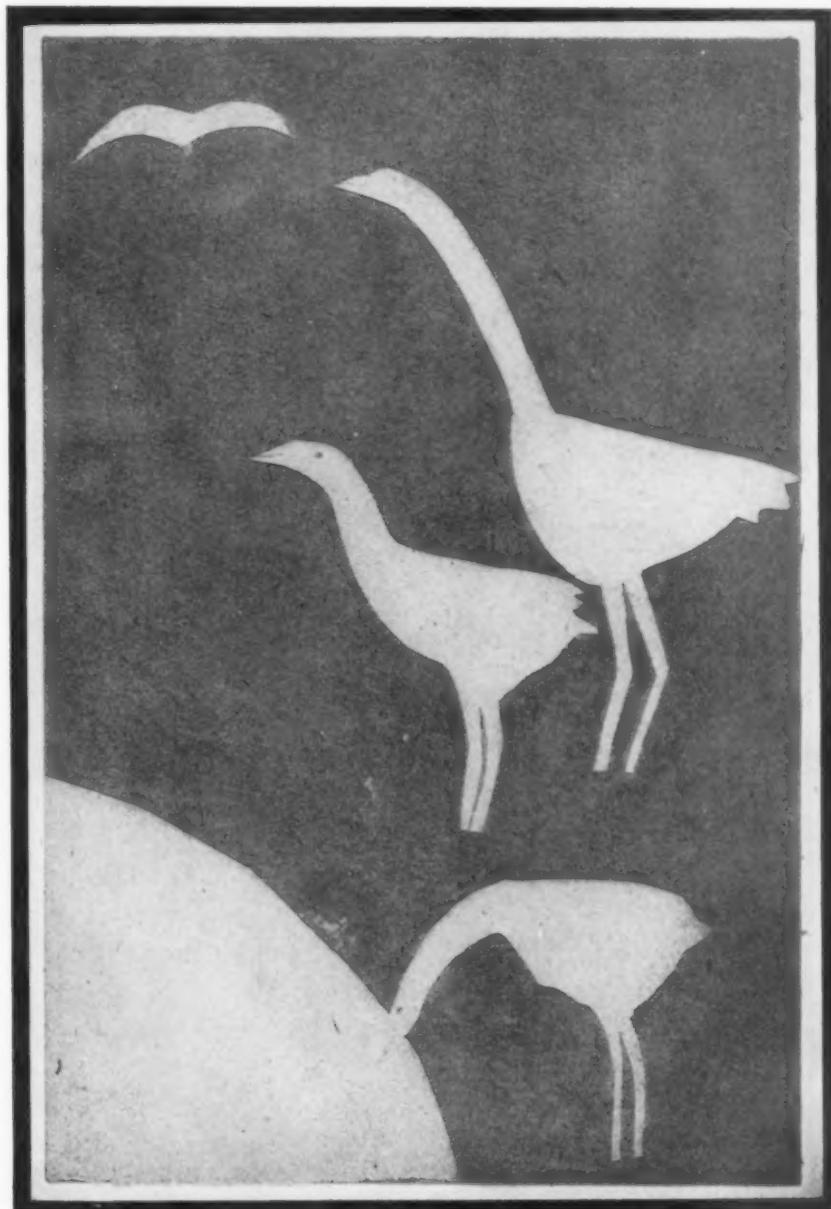


FREE CUTTING AND COMPOSING BY CHILDREN OF THE ELEMENTARY SCHOOL. WILLIAM V. WINSLOW, SUPERVISOR OF ART, NORTH TONAWANDA, NEW YORK. THESE COMPOSITIONS ARE IN NEUTRAL VALUES AND COME FROM GRADE SIX.

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A FAMILY OF BLUE HERON CUT BY AN ELEMENTARY PUPIL OF WILLIAM V. WINSLOW. STUFFED BIRDS WERE USED AS MODELS FOR THESE BIRD COMPOSITIONS



AN ORIGINAL COSTUME DESIGN BY A NINTH GRADE PUPIL OF DOROTHEA BUSHNELL, WOODROW WILSON JUNIOR HIGH SCHOOL, EUGENE, OREGON

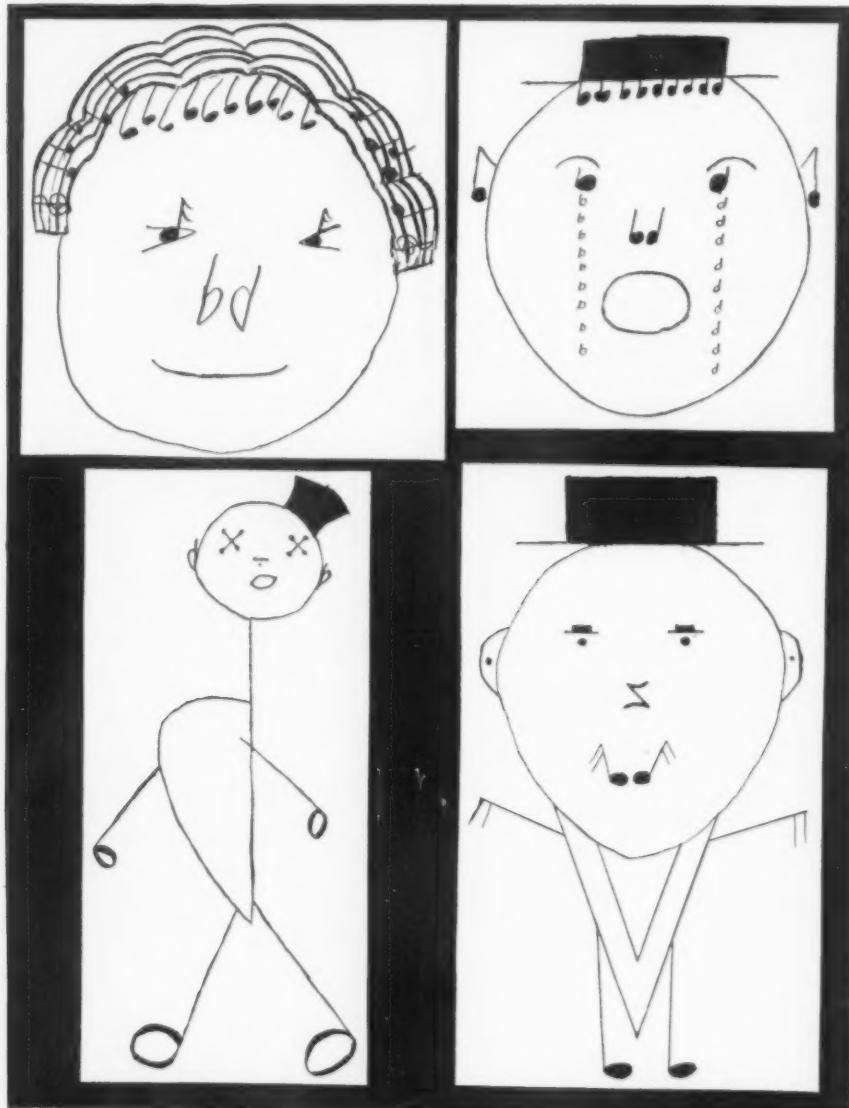
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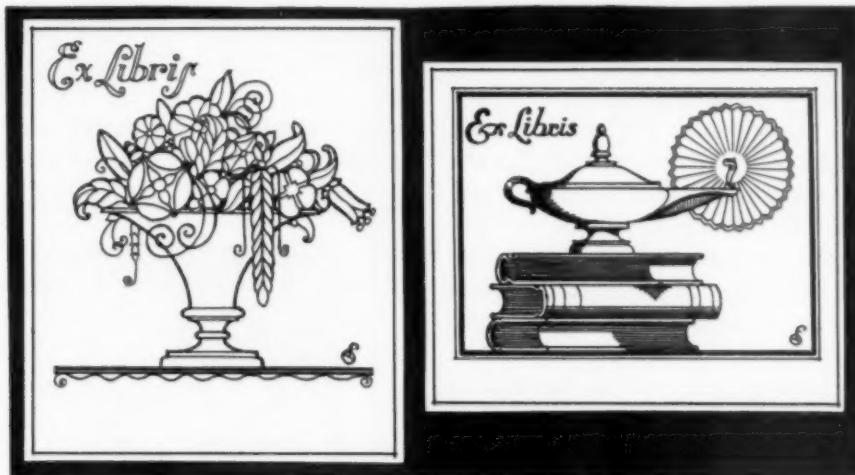
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A FANTASTIC AND COLORFUL COSTUME DESIGN BY A NINTH GRADE PUPIL OF  
DOROTHEA BUSHNELL, WOODROW WILSON JUNIOR HIGH SCHOOL, EUGENE, OREGON



THESE "MUSICAL MEN" WERE MADE AT EDEN SCHOOL, A ONE-ROOM  
RURAL SCHOOL OF RIVERSIDE COUNTY, CALIFORNIA, ELLA HAWES, TEACHER



BOOKPLATE DESIGNS BY ORRIN F. STONE, PASADENA, CALIFORNIA

(Concluded from page 207)

used for the remainder of the owner's life; many will see it in the years to come. It must be able to stand the test of time, and bear up well.

Aim to keep the plate a unified, clear-cut design. Favor simplicity wherever consistent.

Before proceeding with your studies for a design, determine just what method of reproduction is to be used so that you may work with this in mind at all times, to the end that the finished design will be entirely fitted to the method chosen.

In making the preliminary studies it will be found that tracing paper will be very valuable as a means of studying and restudying the design. Do not be content with your first idea but try to evolve other schemes of presentation. True, one's first thought is very often the best, but it is well to make sure that there is not some other treatment better suited. Attempt to find some fresh approach.

Many methods are used in the production of bookplates. Etchings, engraving, lithography, wood block, linoleum block, or the photomechanical reproductive processes—half-tone or line cut—may be employed. Those shown here are of the latter variety, reproduced from pen-and-ink drawings. In such reproduction the cut may be the same size as the original drawing, or it may be reduced as desired. A perusal of any good book on commercial art will familiarize the designer with the details of the process. If the drawing is to be reduced very much the technique should not be so fine as to render the finished cut weak and lifeless in the smaller size.

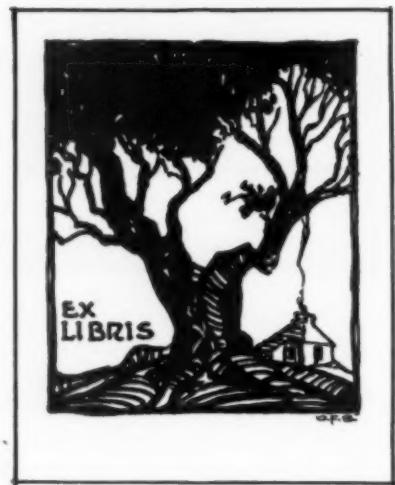
If the design is to be executed in pen and ink it will be well to try it out in this medium on the tracing paper first to make sure of the line treatment and values, after which it can be carefully re-traced in reverse on the back of the paper and then rubbed onto the final surface by

means of a coin. An old piece of tracing cloth will be found very useful in making this rubbing. Place it over the drawing and rub upon the cloth to avoid injury to the tracing paper. Do not neglect to secure the tracing-paper drawing to the board with thumb tacks to avoid movement during the rubbing process.

In selecting paper or bristol board for the final drawing, be sure to get something with a good, hard surface so that there will be no danger of lifting the fiber of the paper with the pen, and the consequent running of ink. This will insure a strong, sharp line at all times. Personally, I prefer a good grade of bristol board for this work. Ink should be of the best quality of India ink.

In working with the pen, take great care to avoid any suggestion of indecision. Know exactly what you are going to do before you start in so as not to leave it to chance as you proceed.

Take every opportunity to study contemporary work. Some art institutes occasionally hold exhibitions of book-plates. Look for these and plan to see them. They will open your eyes as to the possibilities in the hands of good designers.



## Pencil Painting

JOHN PRATT WHITMAN

BOSTON, MASSACHUSETTS

THERE is a growing belief that the humble pencil that has served artists since graphite was first invented is about to come into its own as a tool equal in dignity to the brush in creating beauty.

It is not uncommon to see by a roadside a broad-brimmed hat over a stool and out beyond the rim a handful of pencils. The pencil sketch artist takes his work with tremendous seriousness. He has a growing enthusiasm for his creations

equal to the ardor of any who can skillfully manipulate oils or water colors. There are reasons for this.

In the past a pencil has been but a modest implement whose function was largely one of preparation in outline. Back of many of the world's most famous canvases are the black-and-white sketches done either in pencil or charcoal. Children have been taught to draw first and then look forward to paints, pastels, and

pallettes. Now there come to the front men and women who maintain that the graphite picture may be quite as pleasing as the painting.

This emergence of the pencil to a place of increased dignity is due to several arresting facts. In the first place, the range of graphite shades has been increased to cover the entire world of values from 9H to 6B. Here we have scarcely perceptible shadows to black as deep as charcoal. There have been soft pencils in the past, but only within very recent years has a 6B pencil been so compressed that it can stand all the pressure necessary for the darkest effects.

The artist can now go forth to nature with a quiver of pencil points prepared to bring down upon his sketchbook every manifestation of light. There is no tone in the sky so delicate that it cannot be transferred to paper, nor is there any cavern so dark it cannot be held captive on the same sheet of papyrus. Now this pencil artist begins to think in terms, not of lines but of shades, contrasts, and focal spots of sunshine, just as the color artist does.

But let us go a bit farther in the art of pencil painting. In the past the graphite artist has been limited not only by a narrow range of points, but also by the kind of paper upon which he made his pictures. It has been thought that a rough-surfaced paper should be used for the pencil for the same reason that rough paper is accepted as the proper plane to receive charcoal. The customer at an art store asks for a pencil sketchbook and receives a bound pad containing rough-textured leaves. That is the accepted rule.

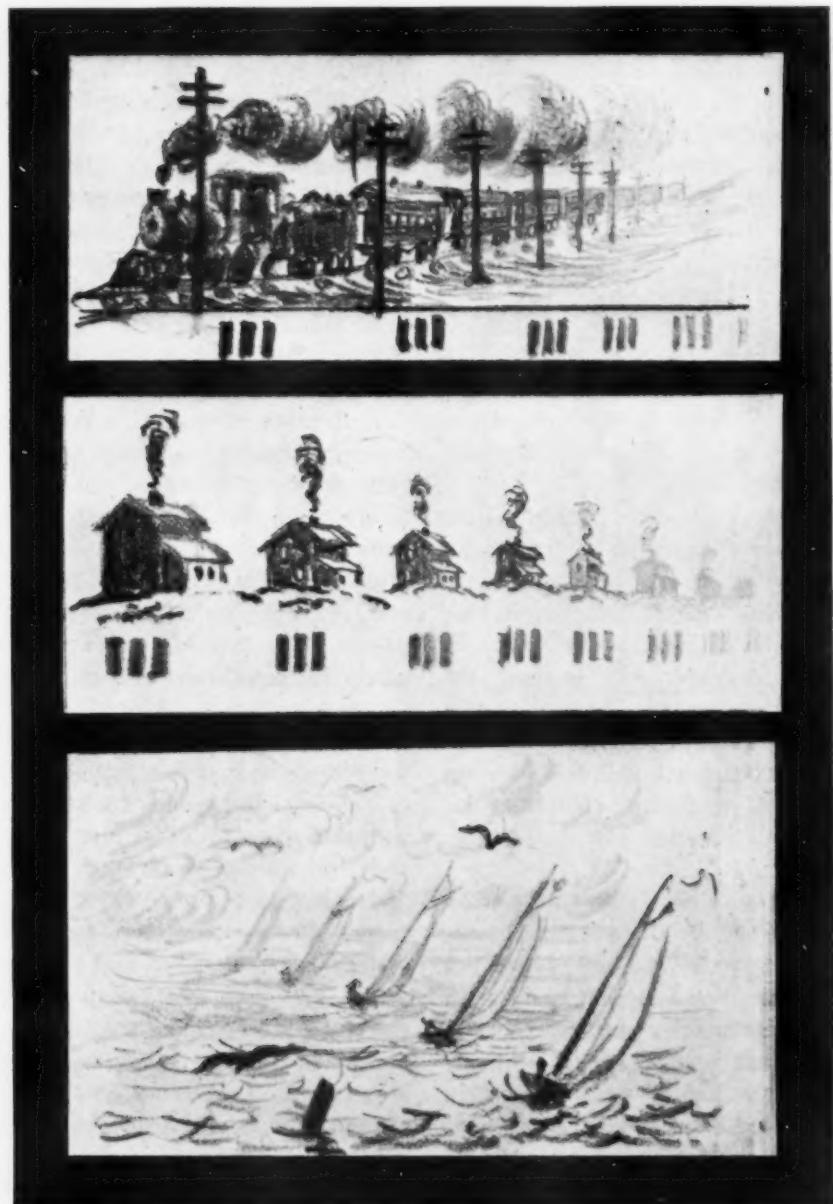
Now comes the "pencil painter" and

demands the glossiest cardboard obtainable. He wants the hardest three-ply white plane he can get. He wants to press on with full strength wherever his landscape takes him. He knows that he cannot get the same effect by taking a dark pencil and bearing lightly in one place and heavily in another. He can no more do this and get the effect he wants than can an oil painter get a light-blue effect by dipping his brush in dark purple and then touching his canvas most delicately. Each pencil must give its full color and no other.

And now, having a large range of pencil points all hard enough to stand the pressure of strong fingers, and paper that will not dent under ordinary use, there comes a third requirement essential to the plumbago artist. The pencil point, with him, is a thing of the past. If he is to be a painter with pencils he will follow as nearly as possible the lead of the oil or water color brush. He will make his point into a broad chisel edge capable of spreading a wide path of, say, a sixteenth of an inch. With such tools the pencil painter is ready to go forth to mountain, river, or old homestead with confidence and courage.

He will have two other accessories: a wad of kneaded rubber, and a sandpaper pad. The one to wipe out mistakes, and the other to keep chisel edges sharp. The value of hard glossy paper is recognized at once when the artist wishes to make a change in his sketch. Rubbing out becomes an easy matter.

At this point the teacher may ask the ever-present question about steps to be taken by beginners. Shall the old and long-established line drawing be abandoned for those who would paint with pencils?



THESE PENCIL RENDERINGS BY MR. WHITMAN SHOW THE GRADES OF DARKNESS THAT MAY BE OBTAINED WITH DIFFERENT PENCILS



A "PENCIL PAINTING" BY THE AUTHOR

The ability to make straight and curved lines must be recognized as fundamental, but with such skill should go a full understanding of shaded surfaces and gradual gradation from light to dark. From the start one should begin a study of contrasts and of textures. A pupil has gone a long way when he can grade a sky from white to dark with such skill that no sudden jumps are to be detected. What is

true of the sky is true of a tree trunk or a hilltop.

A word should here be given in explanation of the difference between pencil painting and the average pencil drawing. A painting, in the first place, is not a vignette. It fills a canvas or the entire surface of a card or pad. Its light and shade effects depend upon tones spread over the whole. White surfaces and spots

are often helpful, but they should in a painting mean sunshine or bright light. Brilliant noonday sunshine, for instance, cannot be represented dramatically or satisfactorily if a large part of the paper on which the picture is made has been left white. While the painter in black and white may occasionally revert to the vignette he considers it an exception in his art.

Now to get back to the beginners who would paint with pencils. Let some simple picture be selected or conceived with a flat surface to be filled in. Let it be understood that dark, heavy strokes mean foreground and that light values mean distance. This can be illustrated by a train of cars with the engine drawn with 6B and the last car made with 9H. Effects can be obtained that are surprising and

scarcely believable. The young artist should learn how every one of a set of pencils can best fit into landscape or into any drawing where there is perspective and distance. Good judgment in selecting the right pencil is as difficult to achieve as is the selection of the right tint and color in oil and water colors.

Take a row of hilltops, for instance. The artist should study his foreground, middle distance, and far horizon. Six graded pencils are not too many to give the proper effect. Most landscapes require from five to seven pencils. Many simple subjects such as old sheds, roadways, and rocks will also be greatly benefited by the application of a half-dozen grades. Just as good oil paintings depend upon a delicate sense of color and value, so is it with pencils.



DISTANCE IS SHOWN VERY EFFECTIVELY IN THIS "PENCIL PAINTING"  
BY JOHN PRATT WHITMAN OF BOSTON, MASSACHUSETTS

# Art for the Grader



BY an 8 yr. old pupil

New Haven, Conn.

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## The Demonstration of Technical Work by the Teacher in the Art Lesson and The Handling of Different Mediums in the Art Lesson

MARION G. MILLER

FORMER ASSISTANT DIRECTOR OF ART, DES MOINES, IOWA

*Illustrations through the courtesy of H. Estelle Hayden, Director of Art, Des Moines, Iowa*

IT IS our belief that some teachers may not realize the value of the demonstration of technical work by the teacher in the art lesson, i.e., the actual accomplishment of a result by the performing of a process before the children, but that many more do not feel capable of performing the necessary process. The result of both conditions is the same, one of the most valuable methods of teaching is excluded from the lesson. There are two types of art instructors in the public schools today: the regular grade teacher who teaches all of the subjects and who may or may not have adequate art training, and the special teacher who has had definite technical work and usually some training in pedagogy. It is true that a great deal of the art work is taught by the first type of teacher. It is the duty of every teacher who is responsible for the art education of the child to train herself to perform well the simple technical work necessary in the teaching of art in her grade. The value of a demonstration depends upon five factors, each of which must be carefully considered.

1. The demonstration must meet a definite need in the lesson. This may be

for the gaining of new information regarding form drawing or a technical process. No one will dispute the value to one learning the drawing of a form or a new technical process of seeing some one else accomplish it. The manipulation of clay, the making of a flat wash in water color, etc., are needs which can be taught advantageously through the demonstration. Another need less appreciated, but perhaps equally vital, is that for stimulation. The pupils in a group return to their work with renewed enthusiasm and vigor after seeing the teacher do what they are having difficulty accomplishing. We believe that a demonstration may give something besides a knowledge of technical processes—a subtle stimulation and desire to accomplish.

2. The teacher must definitely prepare her demonstration. This preparation includes several steps. After she determines the exact points to be demonstrated, based upon the class needs, she must make absolutely sure that she has the ability to perform the process accurately. This often necessitates drill in the drawing of a certain form or in the performing of a

technique. When a grade teacher remarks, "I can't draw a blue jay myself. How can I teach the children how to do it?" the art supervisor might answer, "Have you practiced drawing one? Neither could I before I sat down and practiced." The ability to draw a blue jay is not an inherited gift; it is an ability which the average person can acquire. After ascertaining that she is capable of demonstrating accurately, she must select the necessary material for the work and make sure that it will be on hand when needed.

All this may be perfectly accomplished and yet the result of the teacher's efforts be of limited value if she has not the knowledge of the exact place in the lesson at which to introduce the demonstration. This is determined, of course, by the place where the class is conscious of the need for help. The teacher may plan to make the children realize their need by giving them the opportunity to experiment with a problem or discuss it. The teacher must use her judgment according to the situation.

3. The pupils must have definite preparation or the consciousness of the need for the demonstration. The development of the work should be such that the pupils will (1) feel the need for aid which can be given most advantageously through the demonstration, (2) know the points for which to look while it is in process, and (3) feel a sense of responsibility for the use of the knowledge gained.

4. The teacher must give thought to definite methods of conducting a demonstration to make it most helpful. She may explain the process as it is demonstrated or may ask the children questions to be answered orally or through the

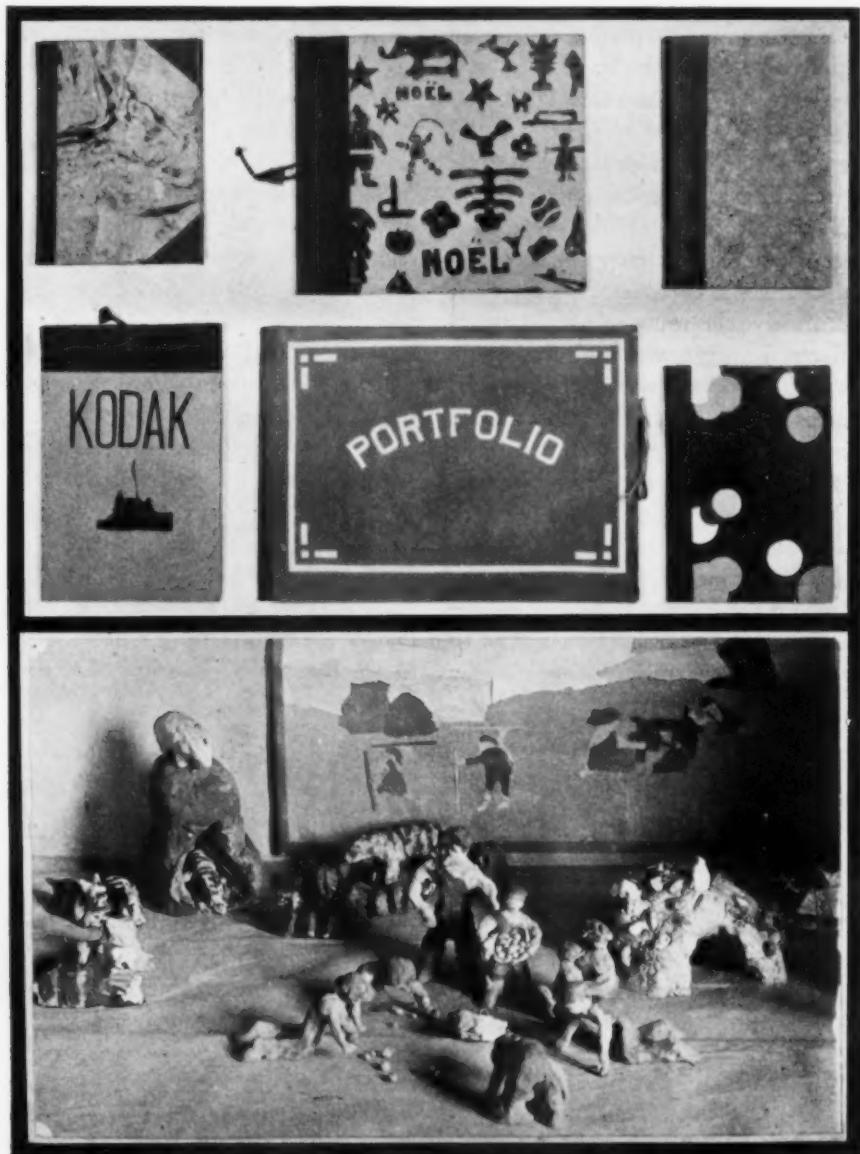
doing of the process. Take, for example, the instructor who is teaching the drawing of a robin and is demonstrating on the board before the class. She may ask as she starts, "Which line would you draw first?" or she may say, "Show in the air the shape of the robin's back." The instructor who is teaching water color technique may show the results of two methods of producing a water effect and ask, "Which method produces the effect you want?" Such methods direct and develop observation and the facts regarding the processes demonstrated.

5. The children should be given adequate time at the conclusion of the demonstration, or as soon as it seems practical, to use the help they have gained in their own work.

With careful consideration of these factors the demonstration becomes one of the most vital methods of presenting subject matter.

#### SUGGESTIVE LESSON ILLUSTRATING USE OF DEMONSTRATION BY THE TEACHER

A lesson in an upper grade which illustrates effectively the use of the demonstration by the teacher in subject matter development is one in which the exact processes employed in the making of a sewed book are taught. The pupils are desirous of making a sewed book for use in their history class and are interested in constructing it by the approved processes used by craftsmen. The lesson given is the first in a unit of work in grade seven. The teacher's aims include the development of (1) an interest in book making, (2) appreciation of a beautiful book, (3) knowledge of the processes employed in making a sewed book, (4) ability to



ABOVE—PORTFOLIOS AND BOOKS MADE IN THE ELEMENTARY PUBLIC SCHOOLS, DES MOINES.  
BELOW—PRIMITIVE LIFE MODELED BY GRADE TWO, LOGAN AND BENTON SCHOOLS, DES MOINES, IOWA



A PROJECT DEVELOPED IN  
CLAY AS AN OUTGROWTH  
OF CORRELATION WITH  
GREEK HISTORY WORK.  
GRADE FIVE, HOWE PUBLIC  
SCHOOL, DES MOINES, IOWA

construct a sewed book, and (5) neatness and technical accuracy in work. The assignment for the children is the observation of hand-bound books in the library, in the home, and in the store. The illustrative material to be used by the teacher includes a partially completed sewed book such as will be made by the children; her demonstration requires one set of the necessary materials for the making of the sewed book. The materials to be used by the children include necessary protection paper, paste, large paste brushes, and

necessary cut materials needed for one book, i.e., strawboard, cover paper, book binding, pencil, ruler, cloth, super, lining paper, filler, linen tape, needle, linen thread, and a stencil knife.

The lesson is introduced by a simple discussion bringing to consciousness the need for the book and the interest in constructing the sewed book. The presentation opens with the careful decision by the class, from the observation of a partially completed book held before the class by the teacher, of the necessary

parts of the book. This will include the materials named above. These are listed on the board by the teacher as decided upon. The next step is the development of the type and order of processes necessary in putting the book together, i.e., the making of the cover, the sewing of the filler using the kettle stitch, and the combining of cover and filler from observation of model before the class. After the general order of construction is decided upon, the children will be interested in seeing some one construct a book skillfully. It is at this point that a demonstration, step by step, is valuable. As the demonstration progresses, certain difficulties arise concerning technical conventions needed in construction, i.e., marking and scoring, mitering of corners, pasting of large surfaces, and the pasting to a line. The children are conscious of the need for knowledge regarding these conventions, and the teacher demonstrates them as needed. Questions by the teacher regarding the order of procedure during the progress of the work direct the child's thought and clinch in his mind the subject matter developed previously.

The next step in the presentation is the application of the knowledge by the children in making a neatly sewed book. As the children work step by step, the teacher recalls to their minds the steps and processes through appropriate statements and questions.

In concluding the lesson the teacher places several of the finished books before the class and summarizes the work by questions which direct the child's attention to the order of procedure in making a sewed book, the technical conventions

required, and the neatness and accuracy in work, that is, the subject matter of the lesson. The placing of the books in the press and the statement of the problem of the next lesson, the designing of covers, conclude the lesson.

#### THE HANDLING OF DIFFERENT MEDIUMS IN THE ART LESSON

The selection and placing of the mediums in the art work in the elementary school should be determined by the fundamental aims in art education, the interest of the children at various ages in the use of the mediums, the ability of the children in handling the mediums, and the cost of the materials for use.

The standards of attainment in technique should be based upon the ability and interest of the children at various ages in the technique or the result of their work. When the child enters school the result of his expression is of far less importance to him than the idea or story expressed. Gradually the way a story is told becomes of greater interest and importance to him, and he is willing to spend more time improving in technique.<sup>1</sup> If adult perfection in technique is the aim of the teacher, and the children are pushed to reach a standard of perfection which is way beyond their interest and ability at a given age, it will probably be done at the expense of interest and expression. The standards of attainment in a grade should be based upon child interest and ability at various ages rather than upon adult perfection.

The presentation of a new medium requires thought regarding methods of procedure. We believe a right beginning

<sup>1</sup>See "How Children Learn to Draw," Ch. IV, Pg. 210; by Walter Sargent and Elizabeth E. Miller.

is of great importance in the use of a medium in order that incorrect habits of work may not result. A demonstration accompanied by a class discussion led by the teacher and the use of good illustrative material will help accomplish this result. It is usually advantageous to follow this demonstration by drill in the use of the medium. This drill may include following the instruction of the teacher or copying some masterpieces in the desired medium and should be regarded by the children as a means to an end—not as an end in itself. The end in view should be the use of the skill gained in original work. For this reason we believe the development of a technique should be done in connection with some project in which this technique is to be used.

If the children have used a medium for some time they may not realize their lack of ability in its use. This need may often be brought out by (1) class criticisms and corrections led by the teacher, (2) com-

parison of class work with good examples of technique in the use of a certain medium. When the children realize this need and are interested in developing technical skill, the use of the demonstration by the teacher, good illustrative material, class criticisms of work by the class, and drill in the use of the medium should be employed as case may require.

We believe that there should be (1) a sound pedagogical reason for the introduction of each medium into the elementary school—a reason based upon the true aims in art education—not merely a desire to use those mediums which seem popular at the time; (2) technical standards of attainment in each grade based upon the interest and ability of the children in that grade rather than a desire to produce unusual or adult technical results for show; and (3) knowledge of the use of the medium and thought regarding the most effective methods of presenting and developing its use.



GREEK LIFE, A FRIEZE BY GRADE FIVE, NASH SCHOOL, DES MOINES, IOWA

## Paper Puppets

HARRY FOWLER

TEACHER, LECTURER, AND ADVISOR ON THE SUBJECT OF  
"PUPPETRY," INDIANAPOLIS, INDIANA

**P**UPPETS of simple paper construction can be made by even the youngest of primary children.

Paper-ring chains (1) make splendid arms and legs for this simple marionette. The body, head, hands, and feet (2) may be cut from light-weight cardboard and colored with paints or crayons. To the body piece the legs and arms are fastened with brass paper fasteners (3) while to the arms and legs are attached the hands and feet in a similar manner (4).

A skirt for a lady puppet (5) is made of a sheet of paper rolled into a cone from which the pointed end is cut. This skirt is fastened to the waist with either paste or paper fasteners.

Four strings will serve to control this type of puppet: one from the top of the head, one from each hand, and one from the center of the back.

The control (6) is constructed of two pieces of stiff reed about six inches long tied together to form a cross. To this the linen thread strings are attached as indicated in the diagram.

Walking the puppet is simply a matter of bobbing the control up and down as it is moved forward, while bowing is caused by tilting the control.

Amusing animals, snakes, fish, and goblins can be made by this same method (8). Rings of varying size give the proper contour to fish and animals, whose bodies are made of these rings rather than cardboard. Snakes made of rings in this manner are able to wriggle most convincingly.

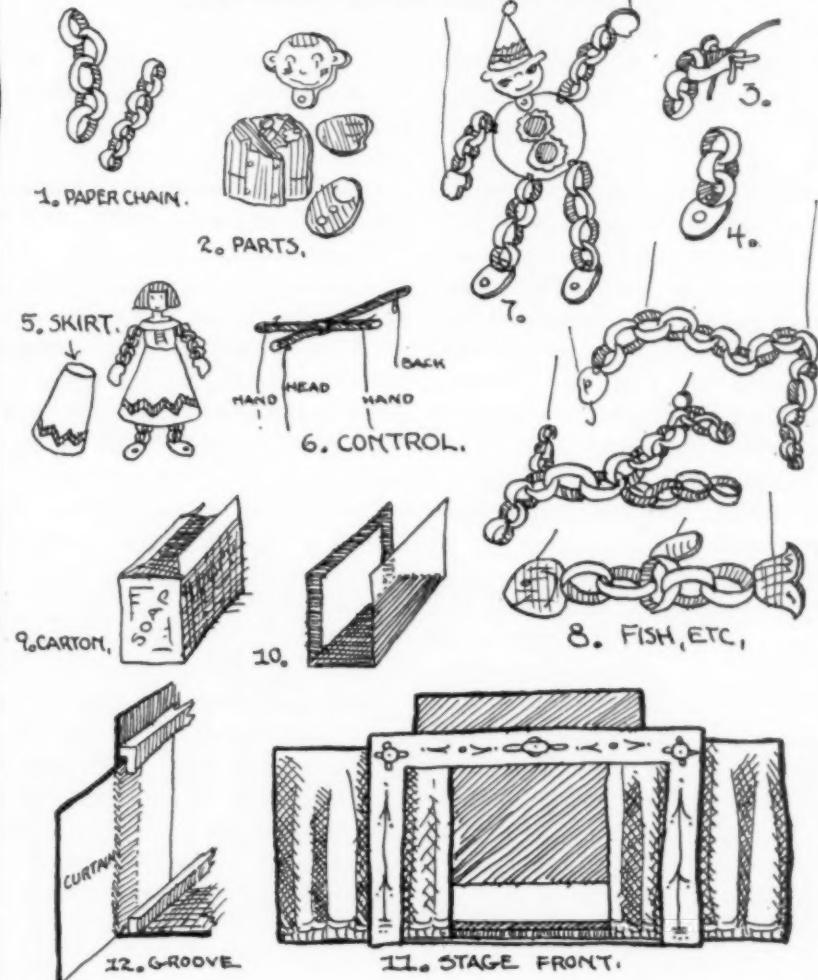
A large cardboard carton (9) with two ends and a side removed (10) makes a splendid stage for the marionettes. Out of one remaining side is cut the stage opening, while to the opposite side is thumb-tacked the paper scenery, the fourth side serving as the stage floor.

An effective stage curtain may be made of two pieces of stiff cardboard cut to the proper size. These pieces should slide in grooves (11) provided for them by means of narrow strips of wood fastened at the top and bottom inside of the stage front (12). A child can operate each piece, pulling them open and pushing them shut at the proper time.

Simple plays of everyday life, fairy tales, or Mother Goose rhymes can be dramatized in this little theater. As exceedingly imaginative figures can be made by this method, fantastic plays are especially effective.



## PAPER PUPPETS



HARRY FOWLER '34

FOLLOW THESE INSTRUCTIONS AND YOU WILL HAVE ALL THAT YOU NEED  
FOR A PUPPET PLAY. BY HARRY FOWLER, INDIANAPOLIS, INDIANA

## Building with Mattress Boxes

DOROTHY B. KALB

ART TEACHER, WILSON TEACHERS COLLEGE, WASHINGTON,  
DISTRICT OF COLUMBIA

IN THE activity program of the elementary schools the children's use of materials in the staging of pageants, exhibits, and the like, becomes the nucleus for the teaching of all the other school subjects. But at a time when school systems have less and less money to expend, the ingenious teacher must cast about for waste materials to take the place of the beaver board, muslin, and other desirable materials furnished in more prosperous times.

Probably all of us have used orange crates, burlap potato sacks, cardboard cartons, etc., but has everyone discovered the possibilities in mattress boxes? If not, hunt up some firm that sells mattresses in your town and ask for their discarded containers.

The castle in the accompanying photograph was made from four such boxes, by several young women in the Wilson Teachers College, Washington, D. C. It was constructed in the class which prepares students for their work in fine and industrial arts in connection with the activity program in the intermediate grades.

Medieval life is one of our fourth grade units, and appears again in the sixth in connection with the story of civilization. The castle may be made in either grade, and as worked out lends itself to an

assembly performance or to dramatization in the schoolroom, where it may occupy an unused corner.

Our students planned to emphasize the gateway with its interesting and important details, and merely to suggest the structure behind. One box was used for each six-sided tower, by bending the cardboard lengthwise through the center of each broad side. One tower was finished with battlements, the other with a cupola made of triangular pieces of cardboard reinforced with lath.

Another piece of box was placed between the towers and held in place by gummed paper and a lath at the top. The pointed door was cut in this section; the portcullis placed at the top, the drawbridge on the floor. The drawbridge ropes were made of clothesline finger crocheted to look like links in a chain and painted black to resemble iron.

To give the effect of the castle behind the entrance gateway another box was slit down the back and spread out to look like a wall. This section was raised on two chairs to give it height.

Mattress boxes are covered with gaudy red, orange, and black advertisements which must be covered. The students painted our castle a light brown, using paint powder mixed with glue water. Stones were outlined with gray,

and in the back structure windows were indicated in black. Several were cut out of the front towers.

Had we thought of it in time we might have saved the expense of paint by splitting our boxes at one corner and making them up wrong side out. The edges could have been laced together, and the brown color of the boxes would have been quite satisfactory for stone.

That this particular model is within the power of children to construct has been proved by the fact that one of our fourth grades has since made a slightly simplified version with real success.

For lack of space they made only the gateway, reducing the towers in diameter by using one-half of a box for each. The battlements, door, portcullis, and drawbridge have been carefully worked out

by a committee of boys, whose pride in their work is so great that no one dare operate the drawbridge chains but themselves. The doorway is high enough for them to enter, and when accoutered with cardboard helmets, shields, and wooden spears, the knights of old will present a gay scene as they sally forth to battle, leaving behind an admiring group of ladies clad elegantly in the dresses which they have made from old dyed sheets.

Another interesting piece of construction in which mattress boxes were used is the fire-engine house planned as a first grade unit in our curriculum. The young women who built it visited a real one in the neighborhood just as the children must do before embarking on the undertaking.

The walls are made of sections of the boxes reinforced with strips of wood,



BUILDINGS MADE WITH MATTRESS BOXES. MISS KALB GIVES COMPLETE INSTRUCTIONS IN HER ARTICLE



painted red and marked off in bricks with chalk. The details have been worked out with care, even to the boots in the trousers beside the orange-crate bed, the pole, ladder, hose hanging up to dry, and well-appointed kitchen.

The fire truck is of particular interest. It was constructed on a doll-carriage base, and has all the paraphernalia belonging to its kind. The wheels of a discarded express wagon would make a better start, however, for the resulting truck would be in better proportion to the small firemen. A child's raincoat,

plus the paper helmet made by the students, transforms any little boy into an heroic firefighter.

This house has also been worked out by the children in one of our first grades, and though crude in technique, made a fine nucleus for the teaching of the reading, writing, number, etc., of this unit. The castle and engine house are but two examples of the many possibilities in mattress boxes. They are light, easy to cut, and in our city equally easy to secure. We find them a great asset at the present time.

## Interesting Ways of Teaching Color

VERNET J. LOWE

HIGHLAND PARK, ILLINOIS

YELLOW and blue make green. Simple, isn't it? And yet to the child it is not so simple. Confront him with a three-color paint box and ask him to make green and nine times out of ten there will be considerable hesitation. Likely he has learned that yellow and blue make green, red and yellow make orange, and so on, but those are mere meaningless formulas. So why not let him deduct those formulas from experiments of his own. Give him a sheet of manila paper. When it is generously coated with water, have him put spots of red, yellow, and blue paint on it. Then, tilting the paper, let these colors run together. Watch his surprise and delight as the colors meet and blend. Yes, yellow and blue make green, and he isn't going to forget it. If the

colors are light they can be used to make delightful soap bubble pictures, or if dark, gorgeous autumn leaves can be cut from these colored papers.

Or partly fill a glass with water. Then let one of your pupils fill his brush full of red paint and drop this paint into the water. Let another pupil fill his brush with yellow and drop this paint into the now red water. Behold!—a miracle—orange. In the same way form the other secondary colors. And then to fix the idea more firmly in these young minds let them cut small posters showing this process.

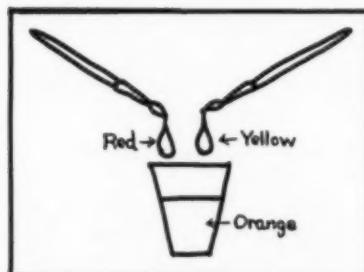
If the children are older I suggest the making of color fountains, where colors from two sprays blend into one color in the pool at the base of the fountain.

For even more advanced work fairy

## Color Problems

### Colors Mixing in Water- Soap Bubbles

Vernet J. Lowe



Make three small posters, one for each of the secondary colors.

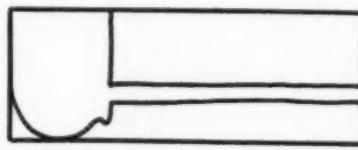
Cut tumbler from gray paper and brushes from gray and black paper.

Mount problems on 9" x 12" sheets of white paper.



3" x 4 1/2" sheet of manila paper - Cut a circle from a square sheet of manila paper.

Paint it first with water. Then float in colors to give a rainbow effect. Cut bubbles.



6" x 2 1/2" sheet of gray drawing paper for pipe.



Mount pipe and bubbles on a 9" x 12" sheet of white or black paper.

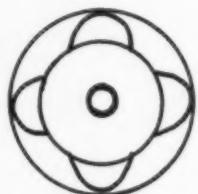


## Color Problems

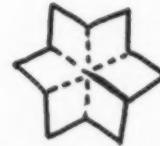
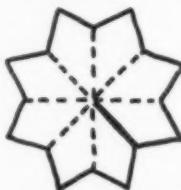
### Fairy Flowers



Vernet J. Lowe



Suggestions for flowers. Make 2" in diameter or smaller, according to size of spool used.



Fold circle into eighths and cut it this way.

Open and cut along one dotted line.

Lap over 2 points & paste so only 6 points show.

How to make calyx—Use same size circle for calyx as was used for flower. Cut from green paper.



Cut leaves from small square of green paper.

Use pipe reamers, painted green, for stems, and spools for holders.

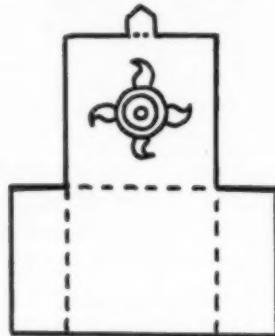


## Color Problems

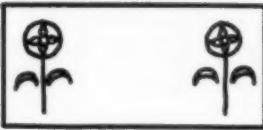
### Fairy Flowers



Vernet J. Lowe



A handkerchief case with fairy flowers forming the decoration



Enclosure cards for gifts or  
place cards — An interesting  
way of utilizing fairy flowers

SOME USEFUL WAYS OF USING "FAIRY FLOWERS."  
VERNET J. LOWE, HIGHLAND PARK, ILLINOIS



## Color Problems A Fountain



Vernet J. Lowe



Tear a 9" x 12" sheet of manila paper into fourths. Use one of these 6" x 4½" pieces to cut a pattern for spray of fountain. Paint one 6" x 4½" sheet blue, one green and one yellow.

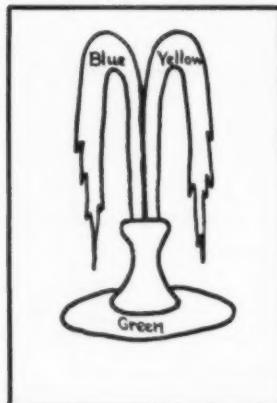


From white paper cut interesting shape for fountain.



x x x

xxx - Folded edges  
Tear a 6" x 9" sheet of manila paper into fourths. Use one to cut pattern for pool of fountain. Paint one 3" x 4½" sheet green, one orange, and one violet.



Make three fountains.  
Mount on 6" x 9" sheets of gray or black paper.

flowers present an interesting way of learning and remembering color combinations. These flowers can be made in so many color combinations. For some use the primary colors, for some complementary colors, and for other analogous colors. The possibilities here are almost limitless. And, instead of just making flowers, let

them be for some definite purpose. Paste them flat as decorations for handkerchief cases or Easter or Christmas cards, or join them onto stems and put them into small flower pots. Or use a spool for a standard and make them into table decorations. Color is just too fascinating a subject to be treated in a prosaic way.

## Etchings or Itchings

OLIVE REED

TEACHER OF JUNIOR HIGH SCHOOL MATHEMATICS AND ART,  
STOCKTON, KANSAS

"WHY didn't they give us a pretty picture instead of those old black and white itchings?" Imagine my dismay upon hearing this question by a junior high art student as he entered my classroom. We had just attended an assembly exercise at which a very prominent lady had presented two of Birger Sandzen's lovely etchings. They had been purchased by the Twentieth Century Study Club of our town for the high school.

Right then I realized that there was a long voyage ahead before the pupils anchored into an appreciation of all things beautiful. So with my face still at the bow I set about the task of developing an artistic appreciation of etchings. Of course, we talked about some famous artists and their equally famous etchings, also about the mechanical processes involved, but still the proper interest remained unkindled.

Then we started to make crayon etchings and like a bolt out of the blue

interest was created. Very few lessons have brought as much pleasure to pupils and teacher as this one has.

In case some reader may not have used wax crayons as a medium in this manner, I shall explain the procedure.

Of course, we stress the creative phase of our work. Good studies of landscapes, buildings, and other subjects, are before the students as they work, but I always urge, "Put some of John, Mary, or Sue in your work—the more the better."

Each pupil made a sketch which was to serve as a guide for the making of the etching. After the composition and the method of treatment were well in mind, the etching was begun.

A uniform coating of white wax crayon was placed upon the surface of a very slick card of bristol board. Over this, another coating of black, blue, or other chosen color was placed. A crayon containing much wax and warmed slightly in hot water gives best results.



AN "ETCHING" BY A SEVENTH GRADE PUPIL OF OLIVE REED. MISS REED TELLS HOW TO MAKE THESE CRAYON ETCHINGS IN THE ACCOMPANYING ARTICLE

The sketch may then be placed over the colored surface and a few guiding lines traced in. Originality should function at its height in the array of tools and the manner in which they are handled. Fine pin scratching may be needed for the witchery branches of a tree at night, or a knife scraping for a ravine filled with

drifted snow after a Kansas blizzard.

When these were mounted for display I was pleased that no two were a great deal alike and more than pleased to hear one boy say, "I wish that I could make an etching of that old cottonwood tree down by the bridge as 'keen' as Sandzen did those Utah poplars."

## Individuality in Grade School Art

ELIZABETH KRUSE

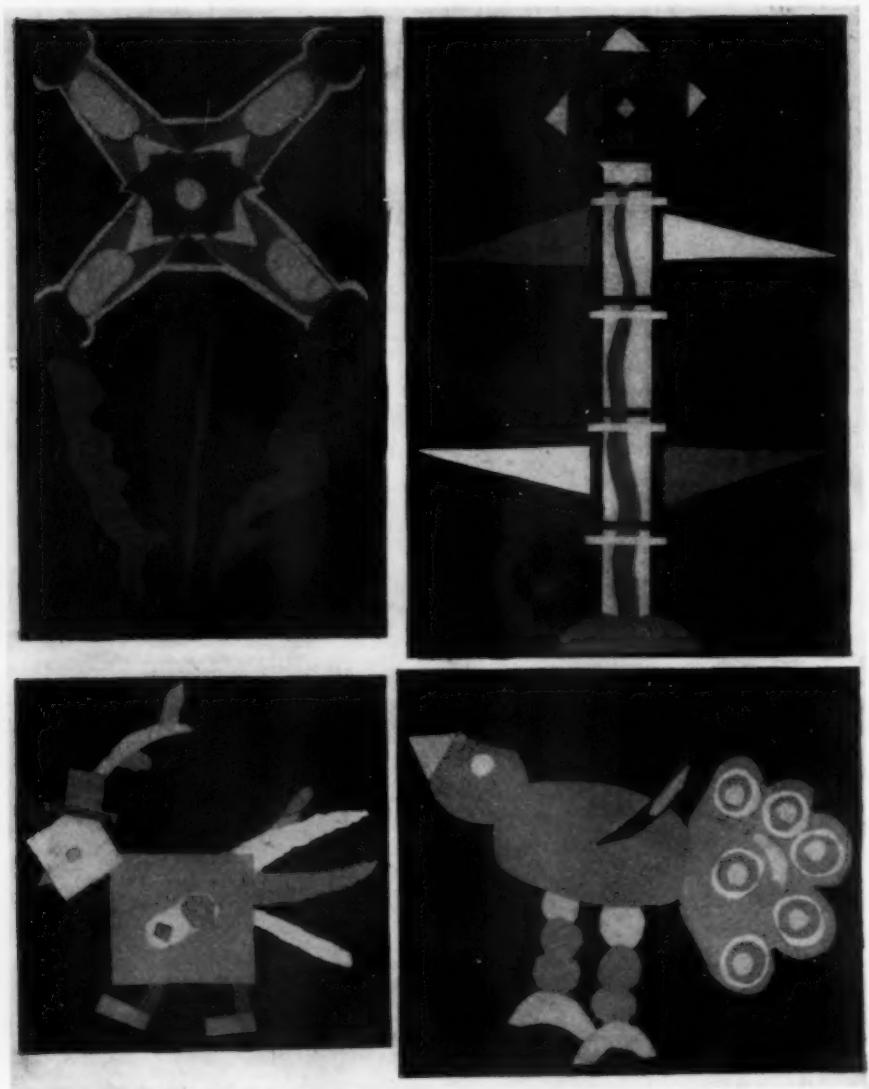
SUPERVISOR OF ART, WISCONSIN RAPIDS, WISCONSIN

ARE WE supposed to teach children to be copies of ourselves or are we to guide them so that we will bring out their own individuality? I think most of us feel we are not as accomplished as we should like to be. Is this entirely our own fault or is there a possibility of too much dictation in our early training? Perhaps we have been taught to follow a teacher's copy instead of developing our own minds.

Work in representation is accepted by all as part of every pupil's training in art, but work in self-expression still remains a question in the minds of some people. We should aim to draw out of the child his own ideas rather than to pour in our own. In order to prove the value of this type of work, I suggest you give it a trial.

In working with children, I think it is very important to talk to them in their own language. Do not try to make little adults out of them. I think the word "fairy" brings more joy than any other word we use in art. I usually begin the lesson by asking a question. "Would you like to make a fairy house?" The children invariably respond in the affirmative and

clap their hands for joy. I refer to the teeter-totter as an example of balance. Here I avoid the use of the terms formal and informal. All the children enjoy discussing the fact that two small boys will balance one large boy or that one small boy will balance another if he is the same size. I always ask questions before the class starts to draw, as I think it is very disturbing to interrupt during the time the children are working. "Do you think fairy houses would look like our houses?" "Oh, no!" the class will respond in unison. "How would these be different?" Sometimes the response is a little slow at first, but usually there are one or two who are ready to volunteer information. Then others will follow. Soon there will be waving of hands and even snapping of fingers. If I cannot get a response from the initial question, which is very seldom, I ask more questions similar to the following: "Would the color of fairy houses be the same as our houses? How about the shape? Might these houses have round roofs as well as round doors and windows? Might these houses be trimmed in diamonds or other jewels?"



FAIRY FLOWERS OF CUT PAPER BY A SECOND AND AN EIGHTH GRADE PUPIL, AND BIRDS BY SECOND GRADERS. ELIZABETH KRUSE, SUPERVISOR OF ART, WISCONSIN RAPIDS, WISCONSIN

In teaching color, I think the best way is to use colored paper. Let the children select their own colors instead of passing out what you think is good. I place at least two dozen piles of paper on chairs in front of the room. I aim to have a variety, not only in color, but also in value and intensity. Instead of having this paper stacked in one pile, I spread it out on chairs so that every variety is visible at one time. Then I have the children pass up in front by rows. I make the suggestion that each take one sheet of paper and hold this next to the other colors. Each child thus chooses two colors when he makes his first selection. Later, when the entire class has selected the original two colors, any child may go up to take as many colors as he wishes. Some children always follow the leader. To avoid this, I make the suggestion that all must be different, so of course no one would want to take the same colors that his neighbor immediately in front of him takes. When

all material has been selected, I walk around the room and especially commend those children who have selected colors which are unusual. I hold these up in front of the class. I find that at future lessons more children will try to combine unusual colors. Just before the actual work is started, I remind the children how important it is to make their work different and not to let their neighbors see what they are doing.

All children are interested in each other's work. I think this is worth considering if it is done at the right time. I am much in favor of letting the children have a "show" after the problem is completed. Sometimes I hold the drawings up myself and at other times I let the children come up by rows in front of the class. They also like to discuss each other's work. When they do this, I suggest that no adverse criticism be made without making a good one also. Originality and interest are emphasized.



AN IMAGINARY BIRD BY A  
THIRD GRADE PUPIL OF  
MISS KRUSE

## From Coast to Coast

### Correlation

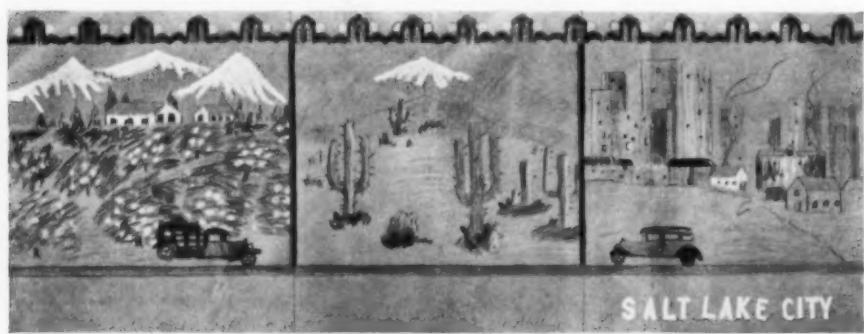
ETHEL J. TWIST

SUPERVISOR OF DRAWING, LACKAWANNA, NEW YORK

HOW humdrum to study and memorize numberless facts in geography. So thought the little folks of the fourth grade. Let us connect facts with fancy and imagination and take a wonderful trip from New York to San Francisco via the Lincoln Highway. The facts are given from geography, the discussion being in both oral and written English, while the handiwork is a project in the drawing period.

Leave New York with its Statue of Liberty, great harbor, and skyscrapers and by means of our automobile travel to Philadelphia, stopping at Independence Hall to view the Liberty Bell; then onward through farm lands to the oil country and Pittsburgh with its steel mills. Again we travel through broad

fields of grain, at last reaching by a short road, Chicago, where stockyards are viewed and the meat packing industry studied. We are out of Chicago again on the Lincoln Highway and soon are in the cornfields of the West, stopping at the great railroad city of Omaha. Again on our travels we see the grazing lands where cattle raising is the chief occupation. Salt Lake City with its famous lake occupies a few days of our time. We traverse the mountains at the Great Divide and descend into waste lands. In contrast, we find ourselves crossing desert lands before our entrance into fair California. Here, accompanying a fruit truck, we see oranges, lemons, and citrus fruits selected and packed for shipment. At last our destination of San Francisco, with its



THE CLASS TRAVELS FROM SALT LAKE CITY TO CALIFORNIA



THE FOURTH GRADE LEAVES NEW YORK AND AFTER VISITING PHILADELPHIA TRAVELS THROUGH FARM LANDS

Golden Gate and great bridge under construction, is reached. We have had a wonderful trip and will renew its glory on our return from San Francisco to Buffalo by way of the Lincoln Highway.

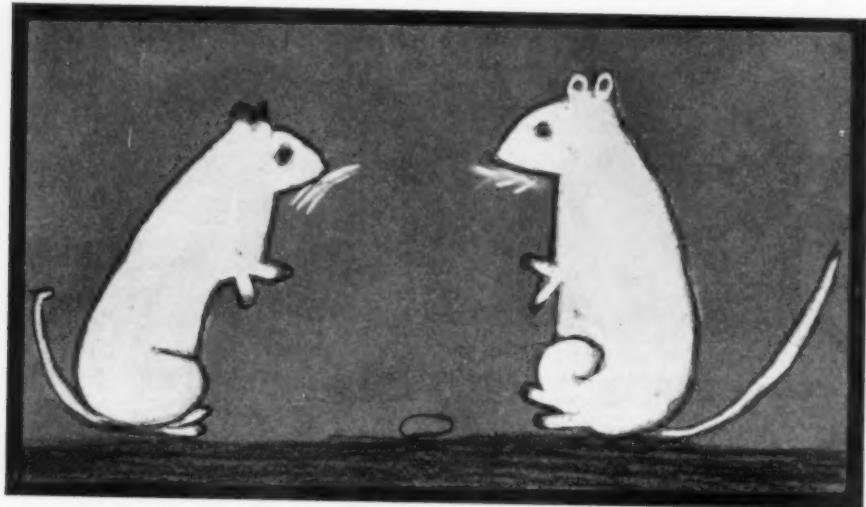
The accompanying illustration consists of sections of the frieze made by our fourth-grade children. In community spirit it was created, part by part, each child taking part. This spirit of the Greek frieze applied to the drawing

projects and was carried out as follows:

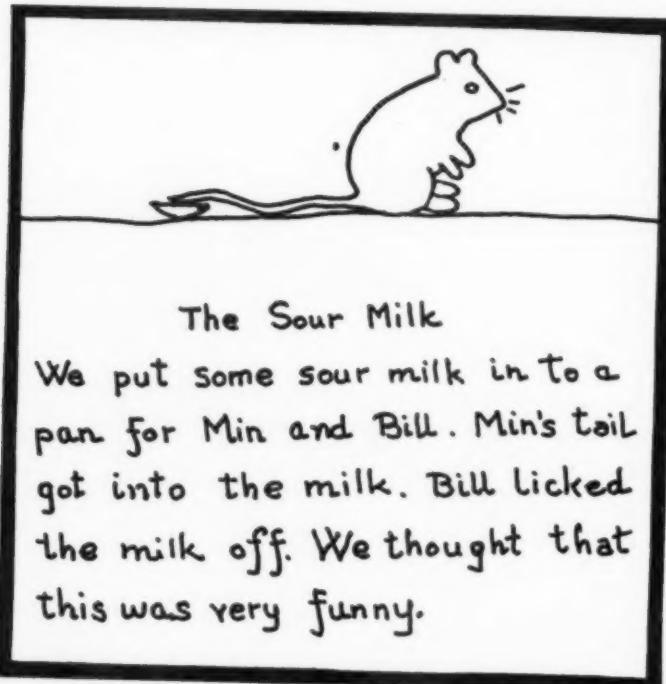
- Grade I—The Alphabet
- Grade II—World Shelter
- Grade III—The Farm
- Grade IV—Lincoln Highway
- Grade V—Lackawanna City
- Grade VI—Africa
- Grade VII—Transportation by Land and Water
- Grade VIII—Pottery

NOTHING TENDS SO MUCH TO ENLARGE THE MIND AS TRAVELING, THAT IS, MAKING VISITS TO OTHER TOWNS, CITIES, OR COUNTRIES BESIDES THOSE IN WHICH WE WERE BORN AND EDUCATED.

—Watts



CHALK AND CRAYON DRAWING OF "MIN AND BILL" BY A SECOND GRADER



### The Sour Milk

We put some sour milk in to a pan for Min and Bill. Min's tail got into the milk. Bill licked the milk off. We thought that this was very funny.

## "Min and Bill"

*How Two White Rats Kept a Second Grade Busy*

Alice Stowell Bishop

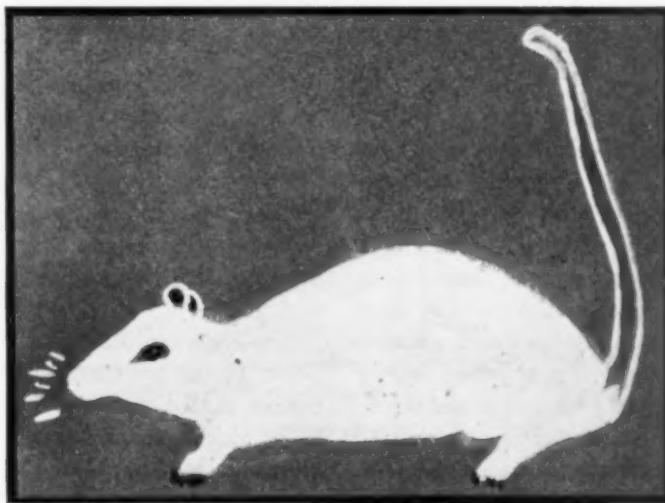
SUPERVISOR OF ART, NEW LONDON, CONNECTICUT

THERE was great excitement in the second grade class and, of course, the art teacher had to be shown what it was all about.

A cage which stood at one side of the room was opened and two large white rats appeared and were duly admired. They made a visit of many weeks and the children certainly enjoyed them. "Min and Bill" were extremely popular and made no objections to being sketched or having stories written about them. They were ready to be social at all times and,

in fact, were the perfect house guests.

The teacher had many large drawings made for room decoration. Also, short stories were written about the habits of the pets. These stories were illustrated with line drawings and the best were hectographed and each child made a little booklet which gave an opportunity for a simple cover design. The children never seemed to tire of the activities of Min and Bill and when they finally departed to new homes they were greatly missed.



THIS IS "BILL" FROM LIFE. BY HARLEY COPE, AGE EIGHT



## Marbled Pottery

*A Christmas Project*

MINTA E. JACOBS

TEACHER OF ART, CLEVELAND HEIGHTS, OHIO

IF YOU were delighted with the great variety of color combinations and blendings possible in making marbled paper, you may wish to secure equally pleasing results in marbled pottery.

As a Christmas project of the art period, the children made clay vases, bowls, pitchers, and trays in a variety of shapes and sizes. To the round base with beveled edge, coils were added in the usual Indian fashion to form the sides. The coils were then rubbed together and smoothed to make an even surface. In three days they were dry and ready to be decorated. Since there was no opportunity for firing and glazing, we decided to marble the surface of the pottery instead of painting it.

We filled two large, flat pans with cold water, in readiness for dropping enamel upon its surface. The enamel was carefully stirred with a flat stick or brush before being dropped on the water. In one pan we used high values of three colors, and in the other lower values of three different colors. All mixing with white to secure high values was done before putting paint on the surface of the water. It was stirred gently after being allowed to spread and blend for a few seconds.

Some drops of enamel fell beneath the surface. During the process of marbling, paint was added from time to time to keep the water well covered.

The marbling of the pottery is done by rolling each piece over an enamel-covered surface of the water. One hand may be placed on the bottom of the piece of pottery, and the other hand or fingers inside the piece during the process. With careful handling some marbling may be done inside a piece of pottery. This is more difficult because the clay will "take" no more enamel after it becomes wet. Dip only a small section at a time and pour out all water after each dipping. Instead of marbling the inside of the pottery it may be painted a harmonizing color. A pair of rubber gloves worn during the marbling will make the handling of the pottery slightly more difficult, but will prevent the unpleasant task of removing enamel from the hands. Two days will usually be sufficient for thorough drying.

The children chose either the higher or lower values for their pieces of pottery, but all agreed that the higher ones were more pleasing in this adventure into the art of marbled pottery.

